



WARREN  
MAGAZINE

MAY 1981

MEET FAMOUS FILMONSTERS IN THE FLESH!

SEE PAGE 46

# FAMOUS MONSTERS

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THE MOST  
DEVILISH MOVIE  
YOU CAN IMAGINE!

MORTAL & DEMON  
COLLIDE IN  
**THE DEVIL  
AND MAX  
DEVLIN**



FOR 25 YEARS IT GREW  
IN THE SHADOWS...  
**THE FUNHOUSE**

PAGE 25



**WORLD FAMOUS SPACESHIPS**

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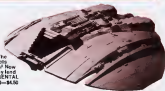
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To order any of these items, please see last page of this magazine for convenient **RUSH ORDER FORM**.

# SPEAKING OF MONSTERS

## FAMOUS FIRST!



**D**O YOU REALIZE you are looking at THE FIRST LADY OF THE LAND?!

President Reagan's Wife?!

She was Movie Actress Nancy Davis when she graced Curt Siodmak's classic DONOVAN'S BRAIN in its 1953 incarnation. Your Editor was on the set and met her (10 years earlier he interviewed the future President of the United States when they both were soldiers in the Army in World War 2!). Well, if you've sufficiently recovered from seeing a picture of our First Lady in the World's First Filmonster Magazine, now in its 23rd Year and heading for Issue #200 in 1984, we'll shock you some more with perhaps the most-requested coverage in the history of FAMOUS

MONSTERS, the Story & Stills at last on the legendary Tod Browning true-life horror film... FREAKS! The fotos alone are worth the price of admission. But in addition we take you aboard the HORROR EXPRESS, the Time Train that moves you months into the Future with all the information about the forthcoming sci-fi & cry-fear films...we give you a preview peek inside THE FUNHOUSE...treat Edgar Rice Burroughs buffs (and they are legion) to THE PEOPLE THAT TIME FORGOT...introduce you to THE DEVIL & MAX DEVLIN...sneak you into DRACULA'S CASTLE... and, well, there's One Article that speaks for itself and which you'll probably want to read first: FORRY DIES!

*Forrest  
Anderson*



#### THIS ISSUE DEDICATED TO



DIK DANIELS

Fiendish photographer who has supplied your Editor more photos than you could shake a snake at! If Dik looks slightly sick here it's because (as you can plainly see) something is ALIEN him!

#### CONTENTED CUSTOMER

Thank you for #169! It's been a while but you finally put a quality cover on your mag. I really like Mr. Goggs' rendition of "Psycho Mother". I hope to see more of Mr. Goggs' work in the future. Besides its great cover, 169 had equally great articles, I especially enjoyed your coverage of the GREAT SCI-FI FANTASY & HORROR MEMORABILIA AUCTION, as well as Harryhausen's CLASH OF THE TITANS. I really ate up (pardon the expression!) your article on ZOMBIE and anticipate what's coming from "The Shape of Things to Come". One last word, please don't change anything about your mag except maybe more painted covers; and the phantom in the corner, please leave it there in every issue. Please don't change over to slick, glossy paper. This would only increase the cover price and ruin your mag as well. And keep the Capt. Co. ads! By the way, whatever happened to the words "Of Filmland" in your title?

WALLACE JONES  
Julian, NC



They wound up on the cuttingroom floor.

#### BY GORY & BY GORY

I must, for the most part, agree with Bill Fleck concerning out & out gore for the sole purpose of grossing out an audience. I also dislike the fact that such films are labeled "horror," and am disappointed when a magazine such as FAMOUS MONSTERS prints pictures from these films (such as the one with the ax in a girl's head from FRIDAY THE 13th). To me this is not what horror is about.

Now, before someone points out that Poe is an example of printed gore, let me remind you that Poe did not rely on gore to tell the story. The horror was in the mind and its subsequent power over the murderer or victim. It wasn't the brutal death of the old man, it was the beating of a heart from underneath the floorboards that brought the horror, especially to the murderer. The same with The Black Cat: it wasn't the decaying body behind the wall, it was the cat that brought the terror. All you ax-murder fans (and many of you are pretty young) should pick up a copy of Poe sometime and read it before bedtime.

Now, some movies that contain gore can be truly scary. I do not mean the goggle-goggle terror of movies like PROM NIGHT. I am referring to the deep down, nerve twisting, cold sweat terror of ALIEN. The ALIEN contains gore, you tend to forget it as you're wrapped up in the terror of the crew as they try to escape. The fear that any little noise might be the Alien waiting to grab a quick snack is more frightening than the actual blood & guts that (in some scenes) result. FRIDAY THE 13th is basically a period of waiting for the ax to fall, and with someone's head, arm, etc. They even keep count in TV ads (1, 2, 3, 4, etc., each illustrated with a semi-grim scene suitable for the tube).

It's a fine line between horror & terrible and the line is drawn by every individual, so while I think a film like FRIDAY THE 13th is sheer, un-

mitigated garbage, there are many who see ALIEN as an unconvincing piece of junk. And since FAMOUS MONSTERS is for all lovers of horror (in any form), it must continue to print even the most gross (and therefore stupidest) pictures, as well as waste space on reviews & filmbooks of these gore galore movies.

But I fervently hope that, like the countless vampire films, the EXORCIST & STAR WARS imprints, the imitations of imitations of many popular films that seem to run in cycles, this, too, will run its bloody course and we can get on with something better.

Besides, I'd hate for my favorite editor to become known as "Gory" Ackerman.  
CYNTHIA FLUHARTY  
Muncie, IN

#### WANTED! More Readers Like



MARGO FRANCE

#### INSIDE DARKEST KUBRICK

What did the ending of THE SHINING mean? Well, having seen the movie several times and talking with others who have seen it, including a very enthusiastic fan at one showing, we all seem to agree on one thing: Jack was obviously one of the Terrible Ones from days gone by. He was reincarnated and had roamed the Earth for some time... but the House wanted him back. Why would any sane man take a job in a place like that? Once back at the house the evil forces took him over. In the end, they got him back.

Well, it's only a theory of course, but no one will understand Kubrick's mind. And it's nothing like the book! It's an entirely different story but we all like the film just as much as the book. Kubrick has a way of making the film come alive.

LARRY LARSON  
Trenton, N.J.

#### BARF PIX

I would like to ask if you could set aside one issue or have a special edition featuring violent exploitation films. I am an amateur filmmaker and plan to make horror films for a living. If you do have an issue like the one I requested, could you please have articles on or discuss as many of the following films as possible.

THE UNDERTAKER & HIS PAIS  
NIGHT OF THE LIVING DEAD  
LAST HOUSE ON THE LEFT  
2000 MANIACS  
THE CRAZIES  
MARTIN  
TEXAS CHAINSAW  
MASSACRE  
THREE ON A MEATHOOK  
SHRIEK OF THE MUTILATED  
BLOOD FEAST  
FLESH FEAST  
ASYLUM  
EATEN ALIVE  
SQUIRM  
THE INCREDIBLE TORTURE SHOW  
THEY CAME FROM WITHIN  
DON'T LOOK IN THE BASEMENT  
THE MAD BUTCHER  
THE LOVE BUTCHER  
DAWN OF THE DEAD  
I'm sure if you do have an issue like I've requested you'll have many compliments & few objections.  
KEVIN T.S. SMITH  
(No Address)



And we're equally certain we'd have many complaints-too many-among the conGRUElulations. What you want is a magazine called INFAMOUS MONSTERS or MANIACAL MOVIES or CINEMASSACRES or GORE BILMEY.

#### WANTED! More Readers Like



MIKE SIDES

OUR COVER: CANNY REFINANCING'S BILL COSBY WHO IS CRYING A POOR MORTAL, A NICE OR A DARE IN "THE DEVIL & MAX DEVLIN," HEARD IN THE BOTTOM CORNER IS THE HAUNT SOME DEVIL WHIPS AS SPOONING FOR A BAR REL OF LAITS IN "THE FURHOUSE."



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# FAMOUS MONSTERS

Incorporating MONSTER WORLD

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MAY 1981

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**20 FREAKS** A retrospective of the 1932 horror classic. It was so horrifying, it was banned! But FM does it again and looks at Tod Browning's FREAKS!

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**54 RARE TREATS** Served out of your pants? Not! We've just begun to light as we scour the Acknowledger's wall for these pics and taste-photos!

**68 THE GRAVEYARD** From the nearby depths, the DE has exhumed these tasty treats for your edification, amusement and plain fun!

# all aboard for **THE HORROR EXPRESS**

**C**OME have a BITE on the CHEW-CHEW train.

To whet your appetite, how about a little snake?—er, snack.

A serpent possessed by the Devil promises plenty of sssssssuspense & sssssssahivers in **KING COBRA**, \$2 million thriller poised to strike at Easter. Originally \$35,000 bucks worth of mechanical snakes were created for the chiller but in the end it's real live snakes that you'll see slithering & hissing on the screen. Producer Bob Wilson will follow up **KING COBRA** with what he describes as "earthbound science fiction combined with horror". Its title: **BLOOD LAKE**.

**EASTER SUNDAY** is about a little girl who discovers a bad egg and never makes it to Monday.

**BEYOND THE EARTH** is announced as "a sci-fi mystery thriller".

Kirk Douglas will step behind the camera to direct Ray Bradbury's **SOMETHING WICKED THIS WAY COMES**. Offbeat casting for Mr. Dark (a role once coveted by Christopher Lee): Jack Lemon.

This Xmas we're scheduled to encounter a UFO, go inside and meet the aliens in the 5th in the **AIRPORT** series!

Ken (**THE DEVILS**) Russell is disappointed that his project to amalgamate a number of Edgar Allan Poe stories into a film to be called **HORRIBLE 'BEAUTY** fell thru but hopes to launch a sci-fi number treating "the New Testament as science fiction". Biblical fantasy would be called **SPACE GOSPEL**.

Disney will invest 10 million simoleons in

**TRON**, a sci-fi fantasy with a 10-week shooting schedule.

After **ZOMBIE II** comes...**THE BEYOND**.

## **tomb it may concern**

The mummy writhes again in **THE CURSE OF KING TUT'S TOMB**. (Tut, tut!)

Before filming the sequel to **BATTLE BEYOND THE STARS**, Roger Corman will will expend a cosmic \$17 million on a "sci-fi epic", **ULTIMATE BATTLE**. And to think that less than a quarter century ago it was like getting blood from a turnip for him to spend \$400 for the creation of **The Beast** with a Million Eyes!

A "human skeleton" will be featured in the horror film **NIGHTMIRRORS**.

Peter Cushing joins forces with Jules Verne and the result is **MONSTER ISLAND**.

An unspeakable terror lurks in the darkness of an old museum. It is...**THE UNSEEN**.

**THE GOLEM**, 1984 style, is back.

"1984" is being remade.

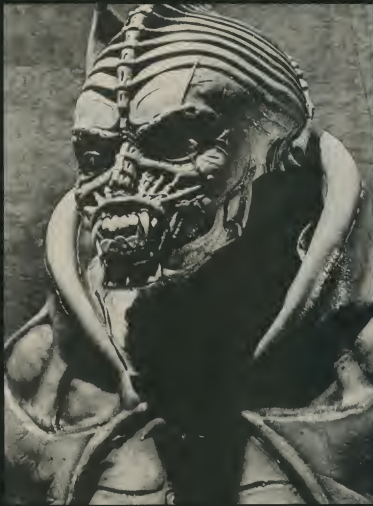
In 1994 an evil form of music called "Bim" exerts a satanic influence on its listeners & the Big Apple becomes a bad apple in...**THE APPLE**.

Moving right along to 1998, after **THE APPLE** you'll want to **ESCAPE FROM NEW YORK**.

**ALLIGATOR: PART 2** is coming. Guess part 1 was his jaws. Part 2? Well, that's another tail.

Paul Naschy gnashes his fangs again in **THE NIGHT OF THE WEREWOLF**.

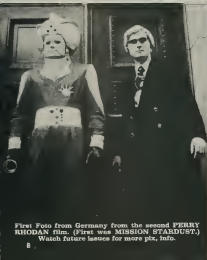
The Power of Evil is no longer in the hands of a child but the control of an adult in the Last



You may never live to see another picture after you're SCARED TO DEATH by this filmonster, the creation of Bill Malone.



The Hat Check (hatchet?) chick from THE MONSTER CLUB.



First Photo from Germany from the second PERRY RHODAN film. (First was MISSION STARDUST.) Watch future issues for more pics, info.

Chapter in the OMEN Trilogy: THE FINAL CONFLICT.

The AFTERMATH of THE WEATHER WAR sounds like it might be THE DROWNED WORLD.

## terror trailers

Coming Attractions (or perhaps Uncalming Attractions is a better description for them) include:

ALPHA...THE ENTITY...ALIEN ON EARTH...Ron Cobb's NIGHT SKIES...Steven Spielberg's IT'S NIGHT TIME (Tobe Hooper directing)...John Varley's MILLENIUM (David Trumbull directing)...THE UNICORN, Curtis Harrington coscripting & directing...HAWK...HARLEQUIN (enthusiastically recommended by your editor)...THE HAWKLINE MONSTER.

PLAYER PIANO...RAGTIME.

THE GLOW...THIRST.

FANTASTIC VOYAGE II...SUPERMAN III.

Ray Bradbury's SOMETHING WICKED THIS WAY COMES (Kirk Douglas producing for Disney) and Ray Bradbury's sequel to the Harry Bates/Robert Wise classic THE DAY THE EARTH STOOD STILL.

John Campbell & John Carpenter with the definitive version of "Who Goes There?"-THE THING FROM ANOTHER WORLD.

John Landis' pet project, AN AMERICAN WEREWOLF IN LONDON. Rick Baker creating the Ultimate Werewolf.

Robert E. Howard's swordcery film CONAN THE BARBARIAN.

Bo Derek as Tarzan's mate in TARZAN OF THE APES.

It may be love at first beep for I, ROBOT when he meets up with HEARTBEEPS.

TWO GUYS FROM SPACE make THE AMAZING COSMIC CONNECTION.

From Robert Bloch's PSYCHO II to the Egyptian SUM VII, that's some sum!

Watch the CAVEMAN in his QUEST FOR FIRE.

And the Horror Express rolls on. FULL MOON HIGH...DEAD & BURIED...THE BOARDING HOUSE...TRAP DOOR...THE ATTIC...WOLFEN...VENOM...THE HAND.

## swordceryarns

Magicians...dragons...flashing swords...menaced heroines...they're coming your way at the rate of about one a day in:

KNIGHTS  
THE SWORD  
EXCALIBUR  
BEASTMASTER  
DUNGEONS & DRAGONS  
THE DRAGONS OF KRULL  
ALARIC THE AVENGER  
CLASH OF THE TITANS



When dinner is served on the PLANET OF DINOSAURS, sometimes astronauts are the main course—even if they didn't planet it that way.



TRELNOR THE WANDERER  
THONGER IN THE VALLEY OF DEMON  
&  
DORN

**Island of the fishmen**

*Preview & Interview*

Actually there is some confusion about the title. ISLAND OF THE FISHMEN was the name of the Italian version but fearing that such a handle would frighten prospective name actors away from the American project a nice noncommittal title was used during production—FEAR. Later it became SCREAMS OF THE UNEARTHLY, then was shortened, to THE UNEARTHLYINGS. SOMETHING WAITS IN THE DARK is the ac-

tual release title.

To the lost volcanic island of Atlantis comes a group of convicts, the survivors of a sunken prison ship. The felons run afoul of some strange, amphibious creatures who, the convicts are informed, are the descendants of Atlanteans. Actually they are nothing of the kind but rather the products of Joseph Cotton's experiments. Cotton was chased out of Europe for transplanting animal organs into humans and has been continuing his unorthodox experiments on the island. He is attempting to solve the problem of Earth's depleting food supply by reversing evolution, returning people to the ocean. He's been transforming the natives of Atlantis into "fishmen".

Meanwhile, Richard Johnson, who has been liv-

ing on the island for years, is searching for a lost treasure. Lovely Barbara Bach is along for the ride. It will probably come as no surprise to reveal that the volcano erupts at the end and that the whole island sinks back into the ocean.

#### MORE SHOCKS

The recent success of HALLOWEEN, PHANTASM & THE FOG convinced its importers that their Italian pic needed to be peppered with some additional shocks. They contacted Joe Dante who had directed the highly successful PIRANHA. But Dante had a prior commitment—the current THE HOWLING for Avco/Embassy—so Dante suggested that the two men talk to his friend Miller Drake. “They took a chance on me,” he told FM. “I’d never directed anything before.”

Like many of the young talents currently working in the horror genre, Miller Drake spent much of his childhood in Saturday matinees watching films like ZOMBIES OF MORA TAU. It was only fitting that his first job in Hollywood would be working for Jack Rabin, a man whose name appears on dozens of sci-fi & horror movies, often in connection with Irving Block. CAT WOMEN OF THE MOON, KRONOS, DAUGHTER OF DR. JEKYLL, WAR OF THE SATELLITES, THE GIANT BEHEMOTH & THE ATOMIC SUBMARINE are just a few of the films that contain Rabin's special effects and all of those films are childhood memories for Drake. “One of the earliest movies I remember seeing was ROCKETSHIP X-M,” Drake recalled fondly. “I was maybe 4 years old. Twenty years later I was working for Jack.”

#### THUS SPAKE MILLER DRAKE

(Interview)

“I did a little bit of everything in the old optical house: line-up work, miniature effects, live action commercial inserts...really boring stuff.” He later cut trailers at Dimension Pictures and was then hired by John Davidson to work as a staff editor at Roger Corman's New World Pictures, the company that will be releasing SOMETHING WAITS OUT THERE. On this project it was Miller's job to write & direct a self-contained story, full of shocks & suspense, that could easily be inserted into the original Italian film without anyone being the wiser. “The movie originally ran about 99 minutes. It wasn't a bad picture. It was your basic Italian monster-action flick with a bunch of guys in rubber suits running around in broad daylight. But it was well-produced and well-made. It was entertaining. If you were 12 years old and saw it at a Saturday matinee you'd love it just like I would. But it was a little dull. So we cut the picture to 75 minutes. We didn't really take any major scenes out, we just shortened things, dropped lines, condensed sequences—basically sped the thing up. The picture is better in some ways. I know some people would say ‘How could you cut a movie and ruin it?’ but we didn't ruin the movie, I don't think. Although they could've easily just released it the way it was with a new title.”

#### CORPSE & ROBBERS

Not only did Kay & Rose want Drake to make his added footage “scary” but for awhile the producers were entertaining the notion of making the entire film contemporary—which would have been a neat trick since the original story took place in 1891. “Since there was a line in the movie that Richard Johnson says, something like ‘Here on this island time has stood still,’ we were thinking of somehow starting it out as a contemporary movie with some people going to Catalina and having their cabin cruiser attacked by these creatures. Then fade to these people washed ashore on the island. Then we'd shoot some inserts in the laboratory of modern equipment to try to make it look like the scientist had purposely kept everything the way it was in 1891 when, in fact, it was 1979. But that was a silly idea.” Eventually it was agreed to leave it as a period picture. Miller fashioned a sequence in which Mel Ferrer, Eunice Bolt, Cameron Mitchell & Tom Dellaney come to Atlantis in search of that same treasure that Richard Johnson is looking for. Dellaney is left behind to guard the boat while the other three walk into the night toward fog machines & blue filters. It turns out to be a fool's errand for all they find is a cave full of rotting corpses & several deadly fishermen. Mitchell is parted from his intestines and Ferrer discovers the hard way that you can't scream after your throat has been ripped out. In an effort to escape the monsters, Eunice Bolt leaves the cave of corpses behind and hurries back to the beach. She sees Dellaney's severed head serving as misplaced ornament in the boat and seconds later the poor girl's a corpse herself. The camera cuts away to a stock shot of a full moon, a fade to black and then the image merges with the original Italian film.

“In order to tie it in a little bit better, they wanted another scene. There's a bunch of convicts who've survived in the original Italian movie and they're wandering around the island gradually getting killed off. So we were going to shoot our own convict scene where a guy finds the girl's corpse. We had a scene where this guy is sloshing around in a swamp which would have cut into what the Italians shot. This guy's walking thru the swamp and he feels something grab his legs and he looks down and the water starts to bubble and this corpse shoots right out of the water. Arms grab him, you know, this dead rotting girl which he rips himself away from and then the monster gets him. But we scrapped that idea because of location problems. We changed it so that he finds the boat these people came in flipped over and and all smashed up. He sees a gold coin on the sand, bends down for it and a corpse falls out of the boat with a loud music stinger.”

#### FROM THE GRAVE TO THE CAVE

The cave sequences were filmed at Bronson Canyon. Bronson Canyon is located about 2 miles above Franklin Boulevard on Bronson Avenue in Hollywood. It has served as the setting for hundreds of motion pictures & television shows and has a special place in the hearts of many sci-fi & horror



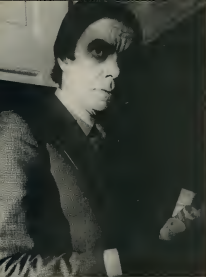
Flash from England! Rick Baker (seen above creating various stages of THE INCREDIBLE MELTING MAN makeup in the Wizard's Secret Lab known as the Bakerium) started work Feb. 2 in John Landis' pet project, AN AMERICAN WEREWOLF IN LONDON, starring David Naughton, Jenny Agutter, Griffin Dunne, and Robert Stephens as Dr. Hirsch.

buffs who have had countless opportunities to commit every rock & pebble of the place to memory. Kevin McCarthy & Dana Wynter hid from the pod people in the cave which also housed THE SPIDER, THE CYCLOPS, THE CRAB MONSTERS, OCTA-MAN, ROBOT MONSTER, THE BRAIN FROM PLANET AROUS & KING DINOSAUR. Robert Vaughn frolicked around it pretending he was a TEENAGE CAVEMAN. It was supposedly an African local in THE MONSTER FROM GREEN HELL. Bronson was also seen in THE VAMPIRE BAT, DIMENSION 5, EEGAH, BAT-MAN, EQUINOX, THE MAGIC SWORD, NIGHT OF THE BLOOD BEAST, RETURN OF DRACULA, VARAN THE UNBELIEVABLE, IT CONQUERED THE WORLD & VIKING WOMEN AND THE SEA SERPENT. More recently it was the site for the crashed airplane in Ross Hunter's remake of THE LOST HORIZON.

"Bronson rents for \$300 a day plus you have to have a fireman there." Actually the Bronson Cave incident was the 3d major cog in the works, the first being that the negative sent from Italy was damaged. When the replacement finally arrived, Drake went to work writing the new sequences. Meanwhile the American producers were waiting for the Italians to send one of the monster suits. After 2 months they were informed that all the suits had fallen apart. "We decided to build a new creature. At first we were pretty close to what the original one looked like, working from stills & frame blowups. Then I said 'Who cares?' and let Chris Walas just go out and build a suit. It resembles the original to a certain degree but it's slightly different looking." Chris Walas did some work on CAVE MAN, turned



The Flash of Things to Come! Sam J. Jones, while being awarded a Sci-Fi Academy Golden Scroll Award at a private luncheon at Hollywood's famed Magio Castle, told your editor he hopes to produce his own films one day!



Beware the Shadmook! James Laurenson is an eerie member of THE MONSTER CLUB.



Jamie Lee Curtis, the uncrowned Queen of the Screams, receives Golden (or should that be Ghoulid?) Scroll Award from Dr. Donald Reed, president of the Sci-Fi, Fantasy & Horror Film Acad.

down STAR WARS 3 but may do something on DRAGONSLAYER. For this film Walas also did the prosthetics & spfx effects makeup as well as the laboratory transformation makeup. "We just told him to build a scaly creature that'll look ok if it's backlit. You don't really see him that much. The scenes are all in quick cuts with back lighting. If you don't light it right it just looks like a green rubber suit. You know, we have this one scene where something drops on Eunice Bolt's shoulder. She's in the cave. It's pretty quiet. She walks over and kneels down by the corpses and she finds this little golden crucifix. All of a sudden there's this loud music stinger and this little rubber thing falls on her shoulder. It was something we made up on the spot. It was this silly little thing that Chris threw together in 5 minutes. But it works!"

### FUTURE SHOCK

Eventually Miller Drake hopes to be a full time director. "I could see forming a company and producing pictures with other people too. But right now I've always wanted to direct and that's why I'm pursuing that. I think I could be happy making horror movies for a long time."

### countdown to horror

And sci-fi.

As we go to press there's a press of information about monster movies, horror flicks & scientific films the works, including:

BLADE RUNNER ( Phillip K. Dick's novel "Do Androids Dream of Electric Sheep?")

DUNE by Frank Herbert.

NIGHTFALL by Isaac Asimov, selected as the most popular short science fiction story of all time by the Science Fiction Writers of America.

DEVIL TIMES 5.

7 WARRIORS, 7 PLANETS, an original script.

CONFLICT 2100, an original screenplay by A.E. van Vogt.

Alfred Bester's THE DEMOLISHED MAN.

Colin Wilson's THE SPACE VAMPIRES.

STAR RIDERS, to star Klaus (NOSFERATU) Kinski, with script by A.E. van Vogt & Luigi Cozzi.

Philip K. Dick's MAN IN THE HIGH CASTLE.

Lucas/Spielberg's RAIDERS OF THE LOST ARK.

OUTLAND with Sean Connery.

MACABRA...THE BLACK CAT (Patrick Magee in the Poe classic)...VIRUS...HUMAN BEASTS...SUPER MONSTER...PHOBIS...FROZEN SCREAM...THE CREATURE FROM THE BLACK LAGOON remake...LAKE OF THE LIVING DEAD...THE FOREST OF FEAR...FEAR NO EVIL...TEDDY...THE BOOGENS...GHOST STORY...THE CAT PEOPLE...REVENGE OF THE JEDI...and a CBS/TV series, "Misunderstood Monster", consisting of *Beauty & The Beast*, *Creole & The Reluctant Dragon*.

And keep your peepers peeled for THE KEEP, about a 600-year old vampire released from a vault in Romania attacking bloodthirsty Nazis!

END

# BIRTHDAY WITCHES

## they take the cake

**S**ORRY we can't forward greetings to LON CHANEY SR. as he went to join Prince Sirkil years ago. But David [ORACULA] Manners is still with us and Sir Alec Guinness & Chuck Connors, among those on whom we have addresses, so if you want to send a Birthday Card just address it to their name c/o Mtn L. Dwy, 2455 Blundell Ave., Hollywood, CA 90027, and as an exclusive F&B service it will be forwarded to them free of charge. As Sir Alec lives in England, it will be necessary to put 40¢ on your envelope if it's ½ oz. or 80¢ if it's 1 oz. or \$1.00 if it's 1½ ounces.



LON CHANEY SR.  
The Unholy 2  
Apr. 1



SIMONE SIMON  
The Cat People  
Apr. 22



CHUCK CONNORS  
Tourist Trap  
Apr. 10



BRUCE CABOT  
King Kong  
Apr. 20



ANTHONY QUINN  
Quintana  
Apr. 21



LES TREMAYNE  
War of the Worlds  
Apr. 16



DAVID MANNERS  
The Black Cat  
Apr. 30



SIR ALEC GUINNESS  
Star Wars  
Apr. 2



TONY PERKINS  
Psycho  
Apr. 14



# THE DEVIL AND MAX DEVLIN

disney's demonic doings

## deals with devlin

**M**ax Devlin (Elliot Gould) is one of the least competent people ever to run an apartment building.

His building is run-down, and when tenants complain about leaky faucets and paint that's peeling, or about windows that won't open, he tells them there's nothing he can do. The owner won't give him money to make repairs.

Devlin doesn't tell anyone, of course, that *he* is the owner!

One day, while fleeing a barrage of complaints from his angry tenants, Devlin walks smack into an oncoming bus. Actually, it's the bus which hits him—but either way, he's squashed flat.

All that's visible of the former superintendent are his shoes, poking from beneath the huge vehicle.

Bystanders are horrified!

Women shriek!

Men gag!

The tenants cheer.

Max Devlin is no more...or so everyone thinks!

## flame and fortune!

The dead man watches as the earth vanishes...or rather, as he vanishes into it.

He falls into clouds of smoke.

Screams fill the air!

There's no question in Devlin's mind where he's headed.

*The Inferno!*

*Purgatory!*

The horrible realm of—

**HADES!**

As the roar and crackle of the hellfire ebbs away, Devlin finds himself in a conference room of Hell.

There are six devils present, all of them dressed like ordinary businesspeople. One of them is Barney Satin (Bill Cosby), the Devil's lefthand man and the Manager of Condemned Souls.

Satin has a deal to offer the hapless Devlin. If Max can convince three innocent people to sell their souls to the devil, and do this within two months, Satin will give Devlin his life back.

"All you have to do," says Satin, "is get them to sign the contract."

Devlin isn't sure he wants to represent the Devil. However, Satin assures him that none of the peoples' souls will be claimed prematurely. They'll be allowed to live out their natural lives—on top of which, by making a deal with the devil, their lives on earth will be far richer than they might have been.

Devlin agrees. But before he goes, Satin points



Their first mistake: deciding to trust Max Devlin. Their second mistake: not reading the fine print on his demonic contract!



The Devil's wily assistant makes a "collect" call on Max Devlin...



...later on, crashing a party to tell Max time is running out!



Escorted to hell, Devlin decides to honor his pact with Satan.

out that none of the inhabitants of Hell casts a reflection...just like the legendary Dracula.

## and toby makes three!

Back on earth, Devlin wastes no time finding his three potential victims.

His first target is twenty-six year old Stella Summers (Julie Budd), an aspiring rock singer. Devlin convinces her that as long as he's by her side, everything she wants she'll get. He doesn't tell her, of course, that when her goal is within reach, she'll be forced to sign the contract with the devil, or everything she's achieved will go down the drain.

Devlin's second victim is Nelson Nordlinger (David Knell), a friendless teenager nicknamed "Nerd". Nerd's greatest wish is to be a champion motocross racer with lots of girls surrounding him. Devlin convinces the boy to join "Max's Mobile Motocross School" which will make him a champion in no-time flat. He, too, has no idea about the Satanic contract he'll have to sign.

Finally, Devlin sets his evil eyes on Toby Hart (Adam Rich, who plays Nicholas on TV's EIGHT IS ENOUGH). Toby is a lonely boy who, more than anything else in the world, wants to have a father. Devlin's plan is devilishly simple: turning on the charm, he woos the boy's mother Penny (Susan Anspach).

## sign on the dotted line

As the two months come to an end, Devlin's trio of souls are within reach, as close to Hell as the soul's owners are to their goals.

Stella has become a recording superstar, with records that are all number one on the charts, and a concert tour that is sold out.

Nerd is now called "Nerve", and he's one of the highest ranked motorcycle racers in the world. He is preparing for a match with the champion Big Billy Hunnaker (Sonny Shroyer) in the ultimate racing event, the Supercross.

As for little Toby, he loves Max as a new father --and Max has fallen in love with Penny.

Despite all of this success, Devlin is having a devil of a time getting his people to sign the contracts.

## countdown to...damnation!

There is one day to go before Max Devlin becomes a permanent denizen of Hell, with no hope of redemption.

On this day, Max decides to marry Penny Hart, feeling that maybe the devil forgot all about him. Not so!

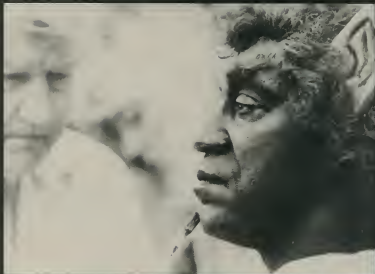
On the day of the wedding, Max's joy is cut short by a visit from Barney Satan.

The demon pope up to remind Max that he has less than twenty-four hours to go.

Devlin becomes frightened, not wishing to spend the rest of eternity in Hades.

Using trickery, he gets Stella, Nerve, and Toby to sign their contracts. Devlin is free, able to be mortal once more.





Make-up artist Bob Schiffer applies Bill Cosby's devilish face. This is the first film in which Cosby has played a villain.

But all is not well!

Satin reappears then, smiling wickedly. When Devlin asks why he's grinning, Barney admits that he lied. The three victims won't live out their natural lives; they'll all die at midnight, and their souls will belong to him.

Devlin is ripping mad! But what can a mere mortal do to thwart the Dark Demon?

Now it's Max's turn to smile. He's not quite as helpless as Satin believes.

Outraged, Devlin takes the contracts and, in a moment of love and courage, destroys them.

Satin has been outsmarted—though Devlin knows that, come midnight, it is his own soul which will take the long, long downward plunge.

## the best-laid plans of mice and menace

Max readies himself for death by embracing Penny. They are standing in the hall, and his gaze happens to wander to a mirror—

He sees his own reflection! Midnight chimes and the reflection, plus Max, are still on earth!

What gives?

Max realizes that his caring act of destroying



the contracts, convinced Satin and his comrades that Devlin is unfit for Hell.

Max Devlin is alive, with a new family and a new life.

And a promise to behave in the future!

## soul roll

Star Elliot Gould has done very little in the way of fantasy, horror, and science fiction films. Apart from the SF thriller CAPRICORN ONE, about a faked Mars-landing, Gould is best known for more mainstream films such as M\*A\*S\*H, LITTLE MURDERS, and NASHVILLE. Prior to THE DEVIL AND MAX DEVLIN, he made the unsuccessful Disney film THE LAST FLIGHT OF NOAH'S ARK.

Of his role as Max Devlin, Gould says, "This is probably the most meaningful picture I've ever made." He says that though the film is a fantasy, it touches on very important human qualities such as love and sacrifice and concern for others. He adds that it was also a challenge: "Where else, but in a movie, could you experience going to Hell and still come back?" Director Steven Stern says of Gould's performance in the film, "I think it's the best work he's ever done. His identification with the role is evident in his performance."

Gould says that having a son of his own, Jason (from his marriage to Barbra Streisand) helped him relate to the part of Devlin's character which had to be a father to Toby Hart.

For co-star Susan Anspach, THE DEVIL AND MAX DEVLIN is her first brush with fantasy, though she says she took the part because despite the whimsical nature of the story, "the script is honest, romantic, and inspirational."

There's Adam Rich, for whom THE DEVIL AND MAX DEVLIN is not only his first fantasy film, but his first film altogether. He says his role as Toby "is more like what I really am" than the part he plays on EIGHT IS ENOUGH.

Then there's Bill Coshy.

The comedian, famous for his characters Pat Albert and Weird Harold, and for his TV commercials, found the film a rewarding experience. For one thing, it's a darker, more devilish film than most of Disney's other work, having been tagged with a PG rating.

"I used to think Disney just wanted things similar to Flubber or that flying Volkswagen. This picture forced me to respect him in many ways."

Cosby was also pleased to see that, for once, the devil would be played by a black actor—albeit, at one point appearing under gobs of red greasepaint.

## makeup artist sees red

Bob Schiffer is the head of Disney's makeup department, and he was thrilled with the opportunity to design the devilish makeup worn by Bill Cosby in several shots. He only appears as his natural, sardonic self complete with pitchfork

and pointed tail when Max Devlin begins to have second thoughts about fulfilling his part of the agreement.

"It was very challenging from a makeup standpoint," explains Schiffer, who has been in the business for forty-six years. "The costume designer came up with a strange looking, cloven-hooved devil which looked good on paper. I was the one who had to make it work on-screen."

Schiffer's devil wears a red iridescent wig with ears and horns sewn into the base. His skin is tinted red with greasepaint, and he sports a space-shaped beard to make his face longer and to prevent the large wig from dominating Cosby's expressions. The eyebrows, of course, are upsweeping and arched into a menacing angle to convey the evil nature of the character.

Not that making Cosby up was the only difficulty, Schiffer recalls, "When Cosby first came in, he had some pretty definite ideas of his own as to how the devil should look. I had to convince him I was right. Usually the actor wins out, but when he saw what I had come up with he went along with it."

Three hours were required to turn Cosby into Satin.

Schiffer also had the problem of converting six extras into grotesque inhabitants of Hell by dying their skin green. However, Schiffer was not happy with the green colors commercially available to the studio, and concocted one of his own. He also designed monstrous masks for a group of midgats in the Hades scenes.

Schiffer himself is no stranger to fantasy: his first professional assignment was on the Willis O'Brien film THE LAST DAYS OF POMPEII in 1934, where he made up the hundreds of extras who were to be thrown to the lions. His other exceptional work includes turning Dean Jones into a dog for THE SHAGGY D.A. (1976), and turning comedian Jonathan Winters into a pumpkin for a Disney Halloween special.

## disney's inferno!

Not since the old Spencer Tracy film DANTE'S INFERNO has Hollywood seen anything to rival the elaborate hell sets seen in this film.

An entire sound stage at the Disney studio was taken over for the construction of this devil's inner sanctum.

Huge plaster stalagmites and stalactites rimmed the cavernous set, while towering flashes of flame were provided by more than twenty butane furnaces.

By the time the smoke had cleared after four days of shooting on this set, the special effects department had consumed 150 gallons of butane fuel, not to mention 36,000 pounds of dry ice which were used to give the eerie effect of low-lying smoke.

Temperatures and temps both rose in the one hundred plus degree heat created by the fire. Each take was kept very short so that the stage



"Nerve" Nordlinger, #19, has sold his soul to become a motocross champ. His goal: unseating champ Big Billy Hunnaker.

could be aired out bringing fresh air to the cast and crew.

## soul music

Rounding out the creative crew for *THE DEVIL AND MAX DEVLIN* is a slew of top-notch artists.

\*Marvin Hamlisch, frequent Oscar-winner, wrote several of the songs.

\*Ron Miller, the executive producer, was also responsible for Disney's *THE BLACK HOLE* and upcoming *CONDORMAN*, among others.

\*Canada's Steven Stern, the director, comes to his first Disney film fresh from four previous films, the first of which he directed at age nineteen!

\*Screenwriter Mary Rodgers has written numerous screenplays and books, including the previous Disney fantasy *FREAKY FRIDAY*. She is currently writing a sequel to that hit, entitled *SUMMER SWITCH*, which will be published as a book sometime next year.

Ms. Rodgers' co-author on the story which served as the basis for the screenplay was Jimmy Sangster, famous to FM readers for his work on the Hammer horror films.

A distinguished cast!

A devilishly talented crew!

A Disney treat to warm the cool winter days—*THE DEVIL AND MAX DEVLIN*.

See it...but don't sign any papers while you're at the theatre.

END



From left to right, Susan Anspach, Adam Rich, Bill Cosby, Elliot Gould between takes on *THE DEVIL AND MAX DEVLIN*.

A Classic FAMOUS MONSTERS Retrospective:  
The Fearsome...the Frightful...the Fantastic

# FREAKS

## Part 1: Genesis

by Randy Palmer

**H**orrible, twisted things...crawling, whining, laughing!" exclaims one of the "normal" characters in Tod Browning's 1932 horror classic, **FREAKS**, "Dirty, slimy monstrosities!"

But those "monstrosities" that repulsed the prejudiced populace of yesteryear, did much more than crawl & whine & laugh. They hopped; they squirmed; they *sithered* thru the flickering black-&-white celluloid images on the screen; hands, when they had hands, clutching ebony black revolvers-while those who were not so fortunate gripped long-bladed glistening knives between their teeth, eager to catch their prey...and cut, cut, cut, exacting a terrible, *freakish* revenge...

**FREAKS** is a 61-minute film made by the director of Bela Lugosi's **DRACULA**. It is a strange, unnerving picture and even today, in our super-sophisticated society of the '80s, it still sends chills down the spines of veteran horror film aficionados and twists less-hardened stomachs into pulsing, throbbing knots of blood-engorged nerves!

\*\*\*\*\*

**FREAKS** had its beginning in a short story called "Spurs" written by Clarence Aaron "Tod" Robbins, first published in 1923 in *Munssey's Magazine*. At this late date it is difficult to determine exactly how the story came to the attention of Tod Browning but very possibly it was the German midget Harry Earles who told him about it. Earles had co-starred with Lon Chaney in Browning's 1923 silent version of **THE UNHOLY 3** and was a close acquaintance of the director. Browning, along with Cedric Gibbons (who was at the time Chief of MGM's Art Dept.), tried to convince the studio brass to purchase the story.

Coincidentally, a young MGM production manager named Irving Thalberg was interested in developing a horror-thriller for the studio that would out-shock & out-gross the chillers that were coming out of the Universal terror tomb: Karloff's **FRANKENSTEIN**, Lugosi's **DRACULA**, **MURDERS IN THE RUE MORGUE**. Thalberg

was aware that Universal's efforts were fast becoming trendsetters and that Hollywood's first "horror cycle" had already begun. When he heard that Browning was interested in pursuing the macabre story, Thalberg agreed that the property was essential to Metro's 1932 production schedule; it would enable the company to cash in on the surging horror film tidal wave.

Metro purchased the story rights for \$8,000. The next step was to assign a scriptwriter to the project to flesh out a full-length "screamplay." **FREAKS** was the famed result, based partly on the Robbins story and partly on material Tod Browning had gathered together on circus sideshows while on a trip to Europe. The final version of the script was delivered to Irving Thalberg for his approval.

After he read it Thalberg reportedly gulped and shakingly said, "Well...it's horrible!" Thalberg's reaction to the screenplay foreshadowed the shape of things to come. He had unknowingly anticipated the basic audience reaction which **FREAKS** would suffer repeatedly after its initial 1932 preview and its later release, re-release and ultimate banishment & resurrection.

During the picture's pre-production phases, Browning oversaw the casting of the film, especially the selection of the freaks themselves. Because he had had experience with traveling circuses & sideshows during his teenage years (as a clown, contortionist, acrobat & ringmaster), Browning insisted on using real human freaks in his film. He felt comfortable with them and knew the production would lose some of its impact if they had to rely on special makeup appliances instead of using "the real thing". Among the first to be chosen was Browning's old friend Harry Earles and his diminutive wife Daisy, whose roles in the film were not far removed from real life. The other actors & actresses who made up the rest of the freak cast were chosen from hundreds of 8x10 fotos which Browning examined daily at his studio office.

The director wanted to assemble a virtual

**Browning directs**  
Koo-Koo in *Mistress*  
of Ceremonies se-  
quence during ban-  
quet of the FREAKS.



menagerie of the most grotesque, the most bizarre and, paradoxically, even the most lovely human abnormalities for his new picture. Among those who appeared in the film were Schlitz the Pinhead, Daiuy & Violet Hilton (one of the world's most famous siamese twins), Koo-Koo the Bird-Girl (who was blind; Peter Robinson, "the living skeleton" (he weighed just 56 lbs.); Liz Green, "the human stork"; Frances O'Connor & Martha Morris, both born without arms; and many others.

But perhaps the most gruesome were Prince Randian, billed as "the living torso", and Johnny Eck, "the half-man", Randian, who had to be carried from set to set between scenes because *he had no arms or legs*, is seen in FREAKS as one of the most versatile of the cast. Using his mouth, lips & tongue, he could actually roll tobacco into a home-made cigaret and light it with a match—all on his own. As for Johnny Eck, it is difficult to believe his scenes are not somehow "faked" but indeed they are not. Johnny, who is still living today, is perfectly normal from the waist up; but he has no hips or legs. In FREAKS he can be seen walking & running about using his arms, and even balancing himself on one hand!

The more fortunate "normal" cast members included Olga Baclanova, Leila (ISLAND OF LOST SOULS) Hyams, Henry Victor & Wallace Ford.

\*\*\*\*\*

By Autumn of 1931 some of the top brass at

**A lady born without**  
arms who, like Lon Cha-  
ney in *THE UN-*  
*KNOWN*, learned to eat  
& write with her feet.





Browning, Eck, Armless Lady, 56-lb. Living Skeleton & Bird Girl.



A pair of the Pinheads who figure prominently in the picture. They were of very simple, sweet and loving, childlike dispositions.



Randian the Human Torso, born without legs or arms. He lent a special touch of horror to the picture's climax.

MGM were trying to put a halt to the admittedly bizarre film project, insisting that Thalberg & Browning were on the verge of ruining the company with their "tasteless ideas". Thalberg was adamant, however, that the filming proceed as scheduled. He felt sure that Browning had the talent & insight to turn FREAKS into something very special and would not exploit the subject. Thus, with a somewhat shaky start, FREAKS began shooting on 9 November 1931 and continued principal photography for 9 weeks. During this time MGM kept a tight lid on the whole project. The freaks were kept away from anyone not directly involved with the filming and advance publicity for the picture simply didn't exist.

#### Part II: Premature Burial

It is said that, in its original form, FREAKS' running time came close to 90 minutes. That the picture was able to retain its effectiveness after nearly 30 minutes were cut only proves how well Tod Browning had realized his freakish ideas.

We know today that some of those missing minutes contained several horrific scenes, including one of exceptional terror showing the exact fate of a character called "Hercules". In existing prints Hercules is shown during the picture's nightmarish climax succumbing to the life-draining forces of a well-aimed knife thrown by one of the freaks. Reportedly, footage removed from this sequence showed the freaks mutilating the strong man's body even after he was dead!

Such cuts were made in the film following a disastrous "sneak preview" held during January 1932. The preview audience was revolted by the sight of the weird cast of freaks and by the hard-hitting storyline and the lasting impact the film delivered.

Thalberg, knowing FREAKS had to be able to secure playdates in order to avoid becoming a box-office disaster, scooped up the film and returned to the studio where he and Basil Wrangell carefully snipped & cut away the most grotesque portions of the film. Ultimately they removed nearly one-half hour's worth of footage. Afraid to excise anything more (by now FREAKS' running time was down to a scant 61 minutes), MGM finally released the picture several weeks later nationwide. But even the emasculated version received venomous reviews from the majority of critics, and moviegoers for the most part avoided the film entirely (altho, oddly enough, in some cities such as Boston & Cleveland, FREAKS was received with rounds of applause & massive audiences). In Britain the reaction was so unfavorable the picture was banned for 30 years!

MGM later attempted to re-release FREAKS, utilizing different titles & promotional campaigns, but the inherent difficulty with the film—its unavoidable grotesqueness which 1932 moviegoers evidently could not handle—still kept it from being accepted as a legitimate, if unusual, work of art. At various times it was known as FREAKS, FORBIDDEN LOVE, NATURE'S MISTAKES, BAR-



The FREAKS enjoy each other's company at a picnic just as normal people would.

#### NUM (a foreign release title) & THE MONSTER SHOW.

None of the 5 titles or ad campaigns made much difference to the box-office receipts. So FREAKS was quietly slipped back on the MGM shelf shortly thereafter and soon forgotten. There it sat for 3 decades; 6 lustums; 30 years; collecting dust & growing moldy with age.

#### Part III: FREAKS Reborn

By the mid-60s a new interest was sparked in FREAKS thru chronicles & reports of the famous, little-seen picture published in magazines like this one. As fans began to talk about the legendary motion picture, word began to get around. "Art" houses (theaters which have a habit of playing foreign films, old silent pix & other oddities) across the country responded by screening old & musty prints of the classic for the young audiences who were just discovering the picture. As more & more people saw FREAKS and passed the word on to their friends, more & more theaters began showing FREAKS at special screenings. Ultimately new, clean prints were struck from the original celluloid negative and by the mid-70s FREAKS had developed its own cult following.

The ban had also been lifted from the film in England and for the first time the British were



Schlitzie Metz, famous Pinhead.



Olga Beclanova as Cleopatra pretends to welcome attentions of sincere midget Hans (Harry Earles).



Dwarf Angelo Rossito, featured in many horror films, is seen at the left in this scene.

treated to something that had previously been only a legend whispered about by those few fantasy film buffs who knew what it was all about!

#### *Part IV: The Story*

A large crowd of spectators were gathering around the sideshow barker as he flamboyantly twirled his cane and spoke in mysterious ways about the *thing* that squatted obscenely in the pit. "Once, not so long ago, she was as you & me," he said, gesturing at the shadowy form below. "She was a beautiful woman, a high-wire performer: Cleopatra, the Peacock of the Air..."

As he told the story, his mind drifted back in time. He visualized the way she looked—so high in the air, gazing at the people below, and smiling that wonderful, bright smile...

Cleopatra had finished her act and now she started down the metal ladder, waving occasionally at the applauding audience. She reached the ground and strutted off, walking to the performers' exit where little Hans, the circus' owner, waited to greet her.

Hans looked up and smiled as Cleopatra towered over him. She was one of the Big Ones but not like most big people. Cleopatra didn't laugh at him like the others did, didn't make those snide remarks about his size. Cleopatra understood. Even tho he was a midget, he was a man, with a man's feelings...a man's desires.

Cleo let her cloak fall from her shoulders and pretended not to notice the way Hans' eyes gazed at her. The midget jumped to pick up her cloak and held it up to her.

"Why, thank you, Hans!" she said softly, and leaned down so he could drape it over her shoulders. She turned her head and kissed him softly on his cheek. "My pleasure, madam," he replied, blushing slightly.

As Cleo walked back to her dressingroom she noticed Hans' fiancée Freida, also a midget, glaring at her. Cleo glared back and laughed, pleased with herself for embarrassing Freida in front of the other circus people. She was still snickering when she reached the dressingroom.

Backstage, Freida watched Hans attending to business. He didn't know that Cleopatra was like the rest of them—exactly like the rest...

#### *Children of the Blight*

In the warm, golden rays of the afternoon sunshine there were children playing. Not normal children but full-grown adults, basking & frolicking in the sunlight not far from the circus' main tent. They were children only in their minds: the pinheads, Schlitzie, the Snow Twins & others, watched over & cared for by the woman they called "Mother". Mother was one of the "normals" but she didn't hate them like so many of the other normals did. Mother truly cared. And for that simple caring they loved her very deeply.

Before long a gamekeeper & his companion happened across the menagerie of freaks playing in the tall grasses. "Monstrous! Ugly, squirming things!" one



The late Wally Ford & friends.



of them says. But Mother came to their defense. "They are just like children," she tells them. "Only children."

Bobo the circus clown (Wally Ford) is another normal, another friend of the freaks. He cares for them too and tries to entertain them with his clown acts & childish humor.

#### *Game of Death*

The freaks are becoming worried. Hans, to all appearances, is falling in love with Cleopatra. He has been giving her expensive gifts—necklaces & jewelry—and hefty sums of money. It is obvious to them that Cleopatra is using Hans to propitiate her inborn greediness.

By now it has become apparent to Cleo & her lover, Hercules, the circus strong man, that Hans is very wealthy. Between them, they concoct a deadly scheme: Cleo will play the game a bit longer. She will wed Hans and then kill him, thereby inheriting his vast fortune. "Midgets...are not strong," Cleo whispers vulgarly to Hercules. They smile at each other, thinking greedily about the money...the money...

#### *Unholy Matrimony*

Some time has passed and now the freaks sit

around a long dinner table. At the head of the table are Cleo, with her new husband, Hans, on her left, and her secret lover Hercules on her right. A feast, a wedding celebration, is taking place. Hans & Cleopatra were just married this very day.

The voices are loud and full of merriment. The freaks pass a Loving Cup back & forth, up the table, toward Cleopatra. All the while they are singing a strange, haunting melody:

"Gooble, gabble, gooble, gabble,  
"We accept her, we accept her,  
"One of us, ONE OF US!"

#### *Freaked Out*

Suddenly Cleo, who has drunk too much, stands up drunkenly and screams, "Stop it! Stop it! Freaks! Freaks! FREAKS!"

The next day Cleo tries to convince Hans it was all just a little joke but he is not consoled. He has been feeling ill, too, recently, and is in no mood for Cleo's patronizing manner.

Unbeknownst to the freaks, Cleo has been slowly poisoning Hans by drugging his daily medicine with a special toxin. They secretly spy on Cleo and once they discover her murderous secret, Hans is informed.



All that's left of Cleo's body after the FREAKS have carved her up like a chicken.

The next night Hans refuses his medicine. "Give me that little black bottle," he demands. Cleo, frightened now, backs away as Hans lifts himself off the bed. All around the room the other freaks are sitting, watching patiently. Cleo notices something strange in their eyes. A peculiar glint; a look of impending vengeance...

#### *Revenge of the Malformed*

One by one the freaks remove weapons they have secreted in their clothes: knives, guns, waver menacingly before Cleo's terrified eyes. Abruptly she bolts from the caravan and runs out into the stormy, rain-swept night.

The freaks follow.

Hercules attempts to chase the freaks away but he is overcome as they swarm over him. Suddenly there is a sharp, guttural cry...

...and Hercules falls dead, a knife protruding from his back.

Cleopatra runs wildly thru the woods, throwing backward glances at her pursuers. Lightning flashes brightly, illuminating for an instant the crawling, squirming hordes of twisted twisted, advancing relentlessly thru the stygian blackness of the night.

Cleo doesn't see the log lying in her path up ahead.

She doesn't even see it as she twists her ankle on it and falls to the mud-soaked ground.

But she can see, for a moment, the gleeful, maniacal faces of the freaks as they descend upon her. And she can feel the sharp edges of their knives, their cleavers, their teeth, as they swarm over her, and cut & cut & cut...

Much, much later. Years have passed. In the big tent, the sideshow Barker is finishing his spiel about the once-beautiful Cleopatra, the golden-haired trapeze artist who suffered the terrible wrath of the freaks.

The crowd is awed by the story. But beyond that, they are horrified by what lies at the bottom of the pit, better off dead but somehow, miraculously, still alive.

Yes, it is really Cleopatra. But she is no longer beautiful; no longer golden-haired. And she could never again be a high-flying trapeze artist because—

*They had done things to her, terrible things. They had changed her. They had cut & bit & torn and reduced her to an armless, legless, half-human creature. And they had scalped her and dug their nails into her face and disfigured her into a scarred, ugly monster.*

*They had accepted her, alright.  
Now she really was one of them!*

END

# BORROWED TIME ENDS

for beulah bondi

**I**N 1939 she lived ON BORROWED TIME (fantasy film of Death parcelled, based on the famous play which year earlier saw Boris Karloff perform live, on stage in Los Angeles).

Way back in 1935 she appeared with both Boris Karloff and Bela Lugosi in the exciting sci-fi film THE INVISIBLE RAY.

The late George Pal cast this kindly lady in THE WONDERFUL WORLD OF THE BROS. GRIMM.

She was born in 1892 and passed away in January of this year.

Some of her "maudslaw" films were THE GOOD FAIRY, THE MOON'S OUR HOME, IT'S A WONDERFUL LIFE, BACK FROM ETERNITY and... ONE FOOT IN HEAVEN.

May the Angels keep you warm beneath their wings, Beulah Bondi!



Sir Cedric Hardwicke (Prince Sirki's civilian brother, Mr. Brink) beckons Beulah Bondi in 1938 to accompany him to the Land of Afterlife in ON BORROWED TIME.

# it's about time you met the **PEOPLE THAT TIME FORGOT**

## **E**DGAR RICE BURROUGHS.

A name to conjure with.  
Creator of worlds of wonder on Mars, Venus,  
At the Earth's Core...and more. Beyond the Far-  
thest Star!

And on the Lost Island of Caprona.

When last seen in 1916, Bowen Tyler (DOUG  
McCLURE) was desperately hurling a cannister in-  
to the sea, hoping the ocean currents would carry it  
from the mysterious island to some civilized part of  
the world and he would be rescued. For details of  
THE LAND THAT TIME FORGOT, see FM #116.

As the new film opens, 3 years have passed and at  
last the cannister with Tyler's information about the  
unknown world & its prehistoric environment is  
discovered off the coast of Scotland.

Ben McBride (PATRICK WAYNE), long-time  
friend of Tyler, has the Devil's own time convincing  
a London newspaper editor that the amazing  
message isn't a hoax. "If the paper will sponsor an  
expedition to Caprona, I'll lead it, and if we return  
with Tyler it will be the scoop of the century!"

## **seeking a lost world**

The newspaper agrees to back the rescue search.  
McBride picks 3 companions:

Charlotte Cunningham St. Clair, better known as  
Charly (SARAH DOUGLAS), an attractive & very  
strong-willed newspaper photographer.

Dr. Edwin Norfolk (THORLEY WALTERS), an  
eminent English biologist.

And Hogan (SHANE RIMMER), a tough  
American World War 1 airplane mechanic.

The intrepid quartet flies into the island in an am-  
phibian. The expedition is almost over before it  
begins when the plane nearly falls to clear the tower-  
ing ice-cliffs guarding Caprona.

Aerial sightseeing is suddenly curtailed when a  
huge plane-sized black shape swoops out of nowhere  
and the top of the amphibian's rudder is snapped off  
by the chomp of an enormous set of razor-sharp  
teeth belonging to, incredibly, a-

Giant pterodactyl!

All of a sudden McBride's party finds itself in-  
volved in a dogfight with a winged menace thought



More dinosaurs than the Caspakian in the foreground can shake a stick at—or a spear. Looks like some hungry saurian is about to have a tasty mortal for supper.

to be extinct long before cavemen...but very much alive & dangerous on Caprona!

The flying terror so damages the plane that it is forced to make an emergency landing.

## journey into fear

Confronted by the hidden perils of a savage jungle, the shaken party has no alternative but to set off on foot. Hogan, the mechanic, remains behind, hoping to be able to repair the plane and make it airworthy again.

As the trio proceeds toward an unknown destination they have a stroke of luck:

Ajor.

Ajor (DANA GILLESPIE) is a native of Caprona who, amazingly, speaks English. The mystery of her knowledge of the language: she learned it from the very person they're seeking—Bowen Tyler!

But Bowen's rescue may prove much more complicated than counted on, for:

"Na-gas!" Ajor exclaims; explains, "Bowen prisoner of...Na-gas! Savage tribe! Sacrifice prisoners to their god!"

And their god is a live volcano!

The danger-fraught trek thru Caprona has just

begun.

Will McBride, "Charly", Dr. Norfolk & Hogan survive?

Will Bowen Tyler be found? Rescued?

Can the plane be repaired, flown back to civilization?

## evolution island

Like its predecessor (THE LAND THAT TIME FORGOT), THE PEOPLE THAT TIME FORGOT is aimed at family audiences. High adventure, non-stop action, story twists & shock encounters with prehistoric beasts & primitive humans are just a few of the exciting ingredients.

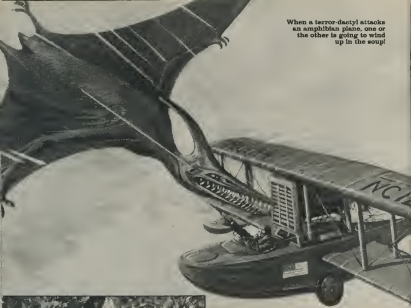
Caprona is a hostile, prehistoric island in the Antarctic where life has remained unchanged for millions of years.

The Stegosaurus roams freely.

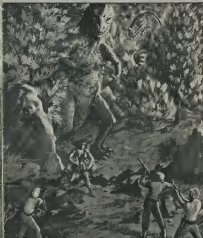
The Tyrannosaurus is king.

A unique evolutionary cycle obtains on Caspak (as the inhabitants call Caprona) and the Caspakians during a single lifetime pass thru many of the various stages of evolution that the human race has experienced since humankind appeared upon this planet.

But the 4 explorers have no time to observe



When a terror-dantyl attacks an amphibian plane, one or the other is going to wind up in the soup!



When a couple of tyrannosaurs get sore—watch out!

this phenomenon for they are immediately menaced by a succession of terrors—each more horrible than the last!

*Band-lu warriors (Club Men)!*

*Kro-lu hunters (Bow & Arrow Men)!*

*A cavern of snake-like reptiles as large as a man!*

### **captives in caspak**

The Na-gas, who live in a City of Skulls along the rim of a volcano! And inside the volcano dwells Nagoromata—the vulcan god of the Na-gas!

The brave group is captured and brought before Sabbala, the High Priest of the Na-gas. Sabbala is massively built, a powerhouse of a man, bald, bullet-headed, with brutal features. His whole being exudes an aura of immense evil.

Sabbala is constantly followed by a hideous dwarf-like creature who resembles a *familiar*, a companion of witches!

THE PEOPLE THAT TIME FORGOT was made by the same Amicus team responsible for the original film, as well as for the other Edgar Rice Burroughs adaptation, AT THE EARTH'S CORE (FM #129).

END

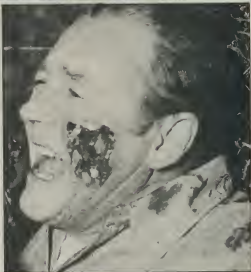
# MYSTERY PHOTO

## PRETTY CHEEKY

#131 THE PHANTOM OF THE OPERA? One of the mountaineers of THE HILLS HAVE EYES?

SCARFACE?

If you can't place the face, perhaps the following scrambled sentence will clue you in as to what film this fin-faced fellow was done in. RED THING BELT NICE LIME MAN



## ANSWER

### MYSTERY PHOTO No.130

Lastline 'twas Peter "M" Lowe.

Among friends who've correctly identified recent Mystery Photos are J. ERIC SALLBERG, TIMOTHY POPE, RICHARD MOSS, PAULA BOYSWORTH, ALETA FAYE BRADEN, JOHN GALINDO, ARTHUR JAMES, "JEFF OF L.A.," IRA ROSEN, STEVEN M. CULVER, TROY JONES, DAVID IRVIN, MATT SEVERSON, KEVIN SURNHEAR, DAVID FIDLE, SAM HENDERSON, PHILIP YEARY, DALE KEMP, LAMONT TURNER, SUE TURNER, JUNE AMAMIYA & WM. C. MARTIN.

for 25 years it grew in the shadows...

# THE FUNHOUSE



**I**t seemed to be a carnival funhouse just like any other.

Mysterious.

Eerie.

Frightening.

But like any funhouse, beneath all of the shocks and chills, it was just plain fun.

Wasn't it?

## the carnival creature

Its eyes were large, green, and inhuman.

The nostrils were twisted and flared, like those of a wolf. Its flesh was solid muscle.

It had fingers that were long and bony, with pointed nails and a covering of fur.

The thing was—

A baby!

Just a few weeks old, but a mutant! Little Victor Martin Stryker, son of carry workers Ellen and Conrad Stryker.

Ellen doesn't hate her newborn infant, but she doesn't want it going through life the object of taunts and ridicule. So she kills it. The death of his baby boy causes something to snap inside of Conrad, and he forces Ellen to leave the carnival, at the same time making a vow:

"When you have children again, I'll kill them!"

## heritage of horror

Amy Harper is the daughter of Ellen Harper—formerly Ellen Stryker.

Amy is a bright teenager who is about to stumble into the most hellish time of her life.

At least she doesn't go it alone.

Every year, in the middle of the summer, Royal City, Maryland, hosted a fair. There was a variety of events: harness racing, art shows, livestock auction, games and thrill rides.

This year, there would be one thrill ride in particular—

Conrad Stryker's *FUNHOUSE*.

As the carnival has traveled around the country, the funhouse has been the site of many deaths. A giant, furry man with gleaming green eyes has assaulted and killed women, and disemboweled men. Conrad always carried the bodies away from the funhouse so that no one would connect the deaths with the carnival.

In Royal City, the giant's first victim is Janet Middlemeir, safety engineer for the county. She dies, horribly, in the Hall of the Giant Spider.

Conrad disposes of the body just as the fair opens for its first night of business.

He wishes that Gunther would time his murders more carefully...





The hideous...insidious...unpious fiend of THE FUNHOUSE!

### gunther's gruesome game

Gunther is Conrad's second-born, his child by Zena the fortune teller who also works at the carnival.

Like poor Victor, Gunther is a mutant. But his father doesn't see him as a monster. To Conrad Stryker, the awesome Gunther is the Antichrist. Conrad has accepted Satan as his own god, and hell a place where sinners were rewarded for their sins. As the father of the Antichrist, Conrad took it as his job to see that the boy flourished, to bring Satan's kingdom to earth.

Unfortunately for Amy, and for her companions, Gunther and Conrad are in murderous form the

night they decide to go to the fair.

Amy's date is Buzz Klemmet, a handsome, cocky, muscular guy. Amy's best friend, lovely Liz Duncan, is escorted by tall, thin Richie Atterbury, who is the intellectual type.

They get to the fair and, in time, make their way to the deathtrap of Conrad Stryker.

Amy doesn't know, of course, that as the daughter of Ellen Stryker, she is scheduled to die—

### ride into terror!

Dizzy from rides like the Octopus, the Tilt-a-Whirl, and the Dive Bomber, the four teens are ready for a few quiet thrills in the funhouse.



Some of the gruesome fright-sights on-hand in this shocker.



On the way over, Amy sees an exhibit in the Freak-o-rama, a monstrous baby in a jar. It had been killed years before, and the sign on the bottle says it was born in 1955--its mother's name Ellen.

Amy wonders, intuitively, if this thing might be her step-brother?

The girl's thoughts return to less chilling horrors as a giant in a Frankenstein mask menaces the foursome in front of the funhouse.

None of the four knows that Janet Middlemeir was killed by a giant who had worn a Frankenstein mask.

None of the teens could possibly know that the giant is Gunther Stryker.

Inside the funhouse, all is delightfully scary until the ride stops. The gondola just sits there in the dark, and the two couples wait patiently for the electricity to come back on.

Suddenly, a huge paw shoots from above!

It yanks Richie from his seat--as though he weighed only a few pounds!

Richie and the paw vanish into the darkness above. Seconds later, something wet and sticky drips onto the three teens who remain--

*Richie's blood!*

## scare trek

The trio decides to leave the car, and, striking match after match, begin to walk toward the exit.

Finally, they reach it--

But the doors won't open!

Liz is the most frightened of all, feeling that the darkness is alive with evil that she can actually touch!

A funhouse car comes rolling by just as the lights come back on. The teens can dimly see something in the seat!

Buzz hacks at it with an axe from an exhibit. The prisoners look--and see that the hatchet is buried in the head of their friend Richie, his brains oozing over the gaping wound!

They realize that he was already dead, but that doesn't stop Buzz from being wretchedly ill.

Just then, Conrad appears and shoots Buzz in the head. His flesh and blood splatter over the girls, as he falls over dead.

As it appears that things couldn't possibly get any worse--they do.

## captives of the crazed conrad!

Amy's brother Joey has come to the carnival, and Conrad has taken him prisoner!

The wicked funhouse owner shows the bound boy to Amy. Pretending to go to her brother, to see how he is, Amy spins suddenly.

She had managed to conceal a knife, and drives it into the throat of her mother's first husband.

He fires his gun but the bullet only grazes Amy's cheek. The evil Conrad slips dead to the floor.

In the meantime, Liz, in a panic, has run off! Finding a trapdoor underfoot, she slides into the



Hidden beneath the mask—a face more horrible than the Frankenstein Monster, the murderous carnay mutant!

chamber below, thinking that she has found salvation.

She finds, instead, Gunther.

His appearance frightens her utterly! His lips are black, his tongue speckled and alien. His claws are ratlike, and his stilted voice hollow, evil.

Though she pleads for her life, the beast attacks her, savagely....

In another part of the funhouse, Amy frees her brother. They hear Liz scream, and head in that direction.

When they arrive, they wish they'd gone the other way.

Liz is lying on the floor in a sea of her own blood. Her neck is broken, her head bent back like a broken doll's head. Her eyes are staring and sightless, and her belly has been ripped open.

Amy and Joey leave her, and try to find their way out before whatever killed Liz kills them.

But they're too late!

The massive Gunther appears and blocks their route of escape. Fortunately, Amy has Conrad's

gun. She empties it into the monster, who refuses to fall down—

Bleeding, he approaches Amy, and tries to rip away her throat. She fires one last bullet into the monster's face. He staggers back, and falls into the massive machinery that makes the cars and exhibits work in the funhouse.

He is mangled and exhausted but alive, Amy and

her brother leave the funhouse....

## twisting the screw

Producer Derek Power says of his film, "For this picture to work, it has to be completely overwhelming. As each avenue of escape is cut off, the screw is twisted one more turn...until there is total hysteria."

On-screen and off, one is tempted to add, as audiences will scream and shudder at the exploits of the four trapped teens.

THE FUNHOUSE was shot in an actual car-



First **PSYCHO!** Then **CARRIE!** Now, a terror-shower in **FUNHOUSE!**



The four doubting teens stare at the remains of a mutant.



"Sit right here for the ride of your life...the last ride!"

nival, built in the 1940s, with rides from that period adding to the creepy flavor of the film. The carnival was located in Akron, Ohio and dismantled, shipped to North Miami, Florida where the picture was shot.

Once the carnival was erected on the Norin Studio lot, production designer Mort Rabinowitz added the funhouse set.

Rabinowitz describes the funhouse as the type of place which haunts peoples' dreams. There's a ten-foot-tall gorilla head through whose mouth the funhouse ride runs; a wall which vanishes, revealing a huge, two-foot-wide, ever-staring eyeball; a room of phantasmagoric mirrors; an immense spider's web, complete with a giant spider; and a huge Fat Lady who actually becomes more frightening as the film slithers along.

Yet, most terrifying of all is the head of Gunther. Hidden beneath the Frankenstein mask, it isn't revealed until the very end of the movie.

The special make-up for the mutant antichrist was created by Rick Baker and Craig Reardon. It is made of latex and is typical of the excellent work done by the young makeup artists.

## tobe and doba

Director Tobe Hooper didn't want just a stuntman to play Gunther, someone who would lumber through the part with little acting ability.

Dining out one night at a local Miami restaurant, he and Derek Power watched a street mime do his routine. Tall, commanding, and a fine performer, the California native, one Wayne Doba, was hired on the spot to play the monster.

Tobe Hooper is perhaps best-known for having directed the cult-classic **THE TEXAS CHAINSAW MASSACRE**.

In case you missed that horror show, it is in the same (bleeding) vein as **THE FUNHOUSE**.

It's the story of the rampaging fiend known as Leatherface, who wears a mask of dried flesh and uses a chainsaw to dismember his victims.

Like **MOTEL HELL**, a top-shocker of last year, the human remains are sold as meat products at the gas station of Leatherface's brother.

In addition to the saw butcherings, there are also impalings, exhumed corpses, and caved-in skulls.

Truly, **THE FUNHOUSE** is a worthy successor to that earlier work!

Hooper began his career shooting television commercials in Texas, moving on to documentaries and short subjects. **THE TEXAS CHAINSAW MASSACRE** was his second film, and was followed by the critically acclaimed four-hour TV movie **SALEM'S LOT**.

Now he has done **THE FUNHOUSE**, of which he has this to say, "For me, this is the ultimate in terror. It's very definitely a horror movie, as opposed to a psychological thriller. We have a monster who goes berserk within the theatrical world of the carnival-which, in turn, is distilled to



The face that launched a thousand shivers waiting to kill unsuspecting fairgoers in the deadly depths of **THE FUNHOUSE**.

its finest, scariest elements: Chills, thrills, and spills."

The Executive Producer of **THE FUNHOUSE** is Mace Neufeld, who like Hooper is no stranger to the world of the weird. Among his previous films were **THE OMEN**, **DAMIEN: THE OMEN TWO**, and **OMEN THREE: THE FINAL CONFLICT**.

Writer Larry Block has primarily written for television, and he is presently developing a science fiction film for a movie of the week to be produced by Ivan Tors.

## last but not least... a killer cast

Starring are a variety of talented performers, most of whom have appeared in fright or SF films. The players include Sylvia Miles (of **THE SENTINEL**, an underrated devil flick of several years back), William Finley (who played Bobbi, Michael Caine's alter-ego in Brian DePalma's **DRESSED TO KILL**; also co-star of **THE FURY**, **SIMON**, and **PHANTOM OF THE PARADISE**), Kevin Conway (**SLAUGHTERHOUSE FIVE**), Cooper Huckabee, and Elizabeth Berridge.

To put it mildly, their performances will kill you. And if they don't—**THE FUNHOUSE** will!

END



Looks like the monster's crush on this lady will be her last.

# FORRY DIES!

## premature burial



Tom Savini Photo

Exclusive Report to FM from FM's Editor-in-Chief

**R**ARELY DOES ONE learn of one's death in print.

It happened several years ago, in the pages of FM, to John Agar, remembered for his roles in *THE MOLE PEOPLE*, *THE BRAIN FROM PLANET AROUS*, *ATTACK OF THE PUPPET PEOPLE*, *REVENGE OF THE CREATURE*, *JOURNEY TO THE 7th PLANET* and many more. The day John died (erroneously reported in FM), he got a new lease on life! He wasn't sore, far from it—"One of the best things ever happened to me in recent times," he told me over the phone, just after he got off the air being interviewed on how it felt to read one's own obituary.

I couldn't read my obituary because it was in German; but on my trip abroad last October & November, when I got to Berlin, I was greeted with the news from the local sci-fi fans that *my death had been reported in a newspaper!*

It seems nobody 7000 miles away from the source could believe that after a lifetime of collecting 300,000 books, magazines, stills, posters, props, etc., I would offer to give them all away to the city of LA! Free! The only answer that seemed to make sense to the reporter was that I had died and willed everything to the city where I was born so a museum could be built to house the collection which is currently overflowing the 17-room home (plus 5 garages) known as the Son of Ackermansion.

No, the facts are these:

Mayor Bradley has been to my home.

I have had a meeting of minds with the Mayor (captured on TV for the news that night).

The deal is, the day I'm handed the key to a museum in Los Angeles with enough empty shelves & wall space to properly exhibit & preserve what I've collected in the past 55 years, I'll give it all away (not sell it) to the city so that you & your children & your children's children, long after I've

gone to the Great Prince Sirki Can in the Sci-Fi Sky, can come to Hollywood, Karloifornia, and view my life's work.

In the meantime, probably for the next 2 or 3 years, interested parties can continue to come to the house by appointment (I'm the only Forrest Ackerman in the Los Angeles phonebook) and see the treasures while they're still in their native habitat. Boris Karloff's daughter was here just the other day. You know, she was born on her famous Dad's 51st birthday. Her oldest son is 21 now and married. She says one of her two sons (I failed to ask her which one) is the living image of his Grandfather.

And while I think of it, I was with Elsa Lanchester on New Year's Day. The Bride of Frankenstein never seems to age and I'm pleased to report she was as perky as ever. Also at the party was another Living Legend, Gale Sondergaard, the Spider Woman.

## the last days of pompeii

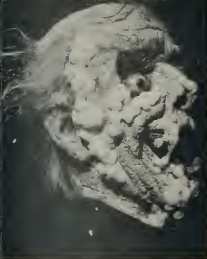
The main reason I was in Europe last winter was that Wendayne ("Rocket to the Rne Morgue") Ackerman & I were invited to Rome, together with A.E. "Slam" Vogt & his wife, as Guests of Honor for the first 10 days of a month-long "fantascienza" film festival. The complete version of *STARCRASH* was shown there (much more interesting than what we saw in the USA) and scores of other sci-fi & fantasy films, more about which in a moment. But first I want to mention going to Pompeii.

We were there about 3 weeks before the disastrous earthquake in the region that nearly finished the job that ole Mt. Vesuvius started close to 2000 years ago when it hlew its top.

As for the Film Festival in Rome, it was "something else". There was everything from



**THE LAST DAYS OF POMPEII.** Perry was there just 3 weeks before the tremendous earthquake in the region destroyed Pompeii even more!



Dick Smith's legendary terrorvision Dorian Gray, captured in all his repulsive ugliness by the camera of FM's fearless photographer Walt Daugherty.

George Pal's CONQUEST OF SPACE to THE COSMIC MONSTER (THE STRANGE WORLD OF PLANET X), from THE INVASION OF THE BODY SNATCHERS (the original) to TOBOR THE GREAT. And you know the most remarkable thing of all?

Read on!

## the end of the world-revisited!

You've all heard about DELUGE.

The world's end spectacle of 1933, with New York City first destroyed by earthquake and then drowned by tidal waves.

Unseen in America since its revival in 1939.

A Lost Film, like LONDON AFTER MIDNIGHT, THE WIZARD, HIGH TREASON & 7 FOOTPRINTS TO SATAN (the prints of the latter two do exist in Belgium), THE YOUNG DIANA, ONE GLORIOUS DAY (first fantasy film I ever saw, age 5 1/2 in 1922), LIFE RETURNS, THE MYSTERY OF LIFE, etc.

When it was projected for the last time in America 42 years ago, it was a wild & stormy night in Hollywood. The Los Angeles Science Fantasy Society was sponsoring a revival of DELUGE at the Marcal Theater, which later for some years acted as the resting place of Gort, the legendary robot of THE DAY THE EARTH STOOD STILL. (Ray Bradbury is creating a sequel to the latter, for filming!)

The fabulous tabletop miniatures of Ned Mann—"The Mann Who Could Work Miracles"—were once again convincing an audience that New York was being destroyed before their very eyes. The waves were rushing up and engulfing the isle of Manhattan. The Statue of Liberty was being swept beneath the foam.

*When all of a sudden all the lights went out in the theater!*

The screen went black, the sound stopped.

A new sound filled the theater: the frightened voices of panicky people.

Matches began to spark like stars in the pitch-black theater.

People began stumbling up the aisles.

I was in the crowd.

When I reached the lobby of the theater and looked out at Hollywood Blvd., an astonishing sight greeted my eyes:

Hollywood boulevard had become Hollywood river!

A torrent of water raging along the street and overflowing onto the sidewalks!

Talk about Sensurround & that sort of stuff, this was the real McCoy!

A publicity person's dream!

A deluge for real!

Well, I'd waited two-thirds of my life to see DELUGE again and was pretty skeptical I ever would. Portions of it were reprised in S.O.S. TIDAL WAVE; a Republic space serial whose name I forget at the moment; and, curiously, in a western musical, probably a Republic picture, where one of the comedians has a nightmare in which he dreamed he saw New York being destroyed by a deluge.

I knew that when I got to Paris they had a filmuseum with 900,000 stills in their archives so I figured they probably had a pretty good selection of pictures in the cinema institute in Rome.

"No," Luigi Cozzi, co-creator of the Festival, told me, "we have very little...no record of the 1920 Italian MONSTER OF FRANKENSTEIN...in fact, only 20 titles in the whole film library!"

That ended my dream of seeing DANTE'S INFERNNO once again, which I had seen in 1922 and portions of which were incorporated into HELLEVISION, itself a long lost film.

But, well, I was in Vatican territory, where one expects miracles, and—miraculously—what was one of the 20 movies preserved in the Roman cinemarchieves?

No, not some great classic like GONE WITH THE WIND or the silent 10 COMMANDMENTS or METROPOLIS or an Academy Award winner like Fredric March's DR. JEKYLL & MR. HYDE. No—you guessed it—DELUGE!

The print had been dubbed into Italian but that didn't matter much because the *spectacle*, the *special effects*, are the main thing about the picture. Of course, it's nice to see a young Sidney (ROSEMARY'S BABY) Blackmer and vintage





At showing of F.P.I DOESN'T ANSWER, the 30s' scientific film, in Berlin, Forry told audiences about his friend who wrote it, Curt Siodmak, & how he also wrote **THE WOLF MAN**, in which Lon Chaney Jr. starred as the lonely lycanthrope, Larry Talbot.

Samuel S. Hinds (the Karloff-Lugosi **RAVEN**) and venerable Edward Van Sloan—"Van Helsing" & "Dr. Waldman"—but even if you can't understand what they're saying, there's much to amaze the eye. And, when you stop to think about it, the picture was in English in the first place, so all they have to do is turn off the sound, lip read and re-dub into English! And that's exactly what's going to be done! The print had been duplicated and rescued for revival in America.

## adventures in europe

In Milan I was interviewed by 46 journalists and spoke on the radio...in Yverdon (Switzerland) I was greeted by the Mayor, treated to a tour of Pierre Versins' 60,000-piece Museum of Imaginative Literature (in French) and an interview with me appeared on the front page of the local newspaper with foto above that of our new President!...in Paris my arrival in the city was announced on TV...in Lugde-Niese (Germany) I saw the incredible still files of our FM correspondent Juergen Menningun...in Luxembourg I was shown the highschool from which Hugo Gernsback, Father of Scientifiction, was graduated...in East Berlin (beyond the Iron Curtain) I sat in solitary splendor in a projection hall and saw a "vitamin enriched" print of **METROPOLIS** put



Stella Star & Dark Warrior in **STARCRASH**.



Howard Vernon, star of *THE AWFUL DR. ORLOFF*, right. Forry met him in Paris after his resurrection.



Dr. Caligari (left, Werner Krauss) & his Somnambulist (Conrad Veidt, right) live in the cinematheque in Paris, which Forry visited.



Malvin Albright & Ivan LeLorrains Albright, twins (left & right), painters of *THE PICTURE OF DORIAN GRAY* for the 1944 version starring Hurd Hatfield. A silent version of it was made in Russia in 1915 and in this article a resurrected Forry tells about his meeting with a Russian film director who plans to make the first modern horror film in the Soviet Union!

together from reels from Moscow, Czechoslovakia, Israel & America...and in West Berlin I spoke to a theater audience about Curt Siodmak (who wrote *THE WOLF MAN*, *TRANSATLANTIC TUNNEL*, *DONOVAN'S BRAIN*, etc.) prior to a special request showing of his 1932 scientific film *FLOATING PLATFORM NUMBER 1 DOESN'T ANSWER*—the German version with Peter Lorre.

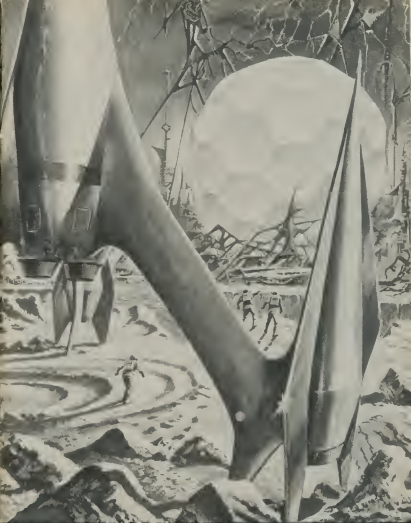
In East Berlin I saw the original version of the film that was released in America as *FIRST SPACESHIP ON VENUS* and saw a rare souvenir book on the little-known silent German scientific film about the future, *THE ARK*. In West Berlin I hold in my hands the gigantic (over 3-hours-long) shooting script of *METROPOLIS*, saw original preproduction drawings of the city & sartorial styles of *METROPOLIS* and even *METROPOLIS* money bearing the reproduced signatures of Fritz Lang & Thea von Harbou! I also was shown an outline, much of it in the handwriting of the Golem himself (Paul Wegener), for the lost fantasy film *THE GOLEM & THE DANCER*. I saw scientific films like the Czechoslovakian *KRAKATT* with the late Florence (QUEEN OF BLOOD) Marly, the story of a super-explosive by Karel (RURI) Capek; *THE FAITHFUL ROBOT* by Stanislaw (SOLARIS) Lem; and I was introduced to the young Russian director whose catastrophe film *THE CREW* (an avalanche buries a huge plane—an *AIRPORT* type melodrama) has been seen by 100 million filmgoers in the Soviet Union and he told me he plans to make the first Russian horror film in modern times (many years ago they made *THE PICTURE OF DORIAN GRAY*).

In Paris I met the Swiss horror actor Howard Vernon, who has acted with Christopher Lee...had a reunion with 83-year-young Lotte Eisner, who wrote the famous book about fantastic films, *The Haunted Screen*...and revisited the Cinematheque, with its fabulous exhibits of posters, pre-production drawings, artifacts, etc. from *NÖSPERATU*, *THE MISTRESS OF ATLANTIS*, *SIEGFRIED*, *THE CABINET OF DR. CALIGARI*, Melies classics, *AELITA*, *METROPOLIS* & hundreds of other famous films, all lovingly displayed in the labyrinthian museum. One note of true horror: the *Metropolis* robotrix, rebuilt by its original artist, now dead, is flaking, cracking, bulging, creaking at the seams—falling to pieces before one's very eyes! An international tragedy! I don't know what could be done to arrest its decay but something should be done and quick! In a few short years since its creation it already looks like it was originally constructed in the 20s and has weathered the decades badly.

But to end on a more optimistic note:

A phone call from Rome has just apprised me of the fact that the Mayor is expected to arrange for funds for another Fantascienza Film Festival there this year, probably in May, and there is a large probability I shall be invited back. If so, I shall probably go as Dr. Ackerman, as I am to receive an Honorary Doctor's degree from a university in Florida in May. Then you'll really have to address me as...Dr. Ackula, I presume!

END



Beyond the Wall in East Berlin, Ferry saw the original Polish version of the Stanislaw Lem film known in America as **FIRST SPACESHIP ON VENUS**. This is a foreign poster for the picture.

# STAR WARS

## ELECTRONIC GAME COMPUTER AND RADIO CONTROLLED SAND CRAWLER

### STAR WARS ELECTRONIC ACTION BATTLE COMPUTER

**STAR WARS ELECTRONIC BATTLE COMMAND** An exciting new intergalactic electronic combat game which allows you to simulate the battle actions from Star Wars. From the simple to the complex, from one to three players, this new electronic game allows for any level of play! Simulate interstellar dogfights, simulate all the elements of hyperspace action such as the landing on Hoth, being trapped in a black hole and having your force while ordered to confront with the hidden wrinkles of hyperspace that can bounce you into other sectors of the universe! For hours of combat, this play simulates your friends or the machine itself! Uses 6 AA batteries or a special adapter not included. #20197/548.95



### RADIO CONTROLLED SAND CRAWLER



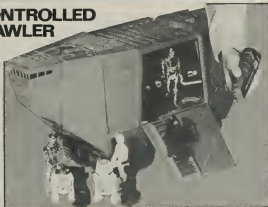
Use the radio control box to help James escape Stormtroopers.



Set up James and R2-D2 at the rear 360° panel.



Strider R2-D2 and other Star Wars figures into Sand Crawler.



**RADIO CONTROLLED JAWAS SAND CRAWLER** A genuine working replica of the giant tank-like sand crawler the mysterious Jawas use to navigate Tatooine's deserts and seas. This 16" long behemoth on wheels is controlled by a two channel wireless radio that can operate as far away as 20 feet! The three working tread-like wheels permit the sand crawler to move in almost any direction. The roof hatch opens to reveal a detailed control room with enough footpace for several Jawas. A large side panel opens to become a step ramp into the interior of the moving fortress with plenty of room inside for the transporting of any Star Wars action figure. On the under carriage of the crawler is a manual elevator for lifting salvaged droids into the interior! Use your sand crawler, loaded in highly detailed and durable brown plastic, to escape the rearing hooves of Stormtroopers after R2-D2's secret message! Help Luke and Leia and Chewie and Han and all the other Star Wars action figures gang escape death! 2 nine volt batteries and 2 "D" batteries not included! #20196/548.95

# STAR WARS

## THE MOST EXCITING NEW MODELS AVAILABLE!

### NEW!

## MILLENNIUM FALCON



**THE MILLENNIUM FALCON** Han Solo's deadly freighter/lighter is reproduced in all the intricate detail envisioned on it by its creator John Dykstra. This enormous 18"x15" model has an illuminated detailed control room, moveable laser turret with full interior detail, illuminated rocket exhausts, hinged entrance hatch and ramp, retractable landing gear, moveable radar antenna and the seated figures of Luke Skywalker, Han Solo and Chewbacca! Build this authentic Star Wars design spaceship. 2" C batteries not included and assembly is required! (#20200314.50)

## IMPERIAL TROOP TRANSPORTER

**IMPERIAL TROOP TRANSPORTER** The electronic "hover craft" troop transporter of the Imperial Stormtroopers is ready to swoop down on unsuspecting Rebel and Alliance bases! This transporter carries 11 action figures, has 5 special electronic sounds that simulate the real sounds from Star Wars such as the laser, engine and battle noises plus the voices of C-3PO, Stormtroopers and R2-D2's beeps! Each sound is activated by its own button. The front hatch opens to reveal a detailed control area with seats for 2 troopers. The manual laser gun and the rotating radar dish work in tandem. 6 slide compartments hold captured prisoners and a rear compartment stores weapons. This model comes with two prisoner immobilization belts that fit on the heads of action figures so they can be imprisoned by the Empire! This highly detailed kit is molded in high impact gray and red plastic. Order Now! Action figures not included. Use one 2" C battery, not included. Assembly required! (#20165531.50)



### NEW!



## MILLENNIUM FALCON OPEN-UP MODEL

**MILLENNIUM FALCON SPACESHIP** This big, sophisticated, "open up" model of Han Solo's famous Millennium Falcon is a gigantic model built a whopping 11" x 15" x 10"! Pullback action activates the "battle alert" siren while enemy Tie fighters are in the area. Cockpit has a lift open escape with seats for Han Solo and Chewbacca. The radar dish manually swivels 360°. This enormous model has retractable landing gear, a loading entrance ramp. Rear deck panel lifts to give access to the rear cabin where table and chairs are ready for a game of space chess. The cabin floor lifts away to reveal a secret compartment to hide the action figures from search by the Imperial Stormtroopers. Fit your action figure into the command chair below the laser cannon which clicks as it follows enemy craft. The Millennium Falcon has all the detail of the original ship. Action figures are sold separately. 2" AA batteries not included assembly required! (#20194537.85)



# DRACULA AT HOME

he bids you welcome

by Tip Tarron

**Y**OU'VE SEEN him on the screen in the person of Bela Lugosi & Christopher Lee, Lon Chaney Jr. & Francis Lederer, Frank Langella & Jack Palance, John Carradine and even Peter Cushing (in a French DRACULA film) but have you ever thought of visiting the Thirsty Count? Hearing him speak, with those cold undead lips, immortal lines like, "I never drink...raspberry pop"?

Would you like to meet the Vampire King in his unnatural habitat?

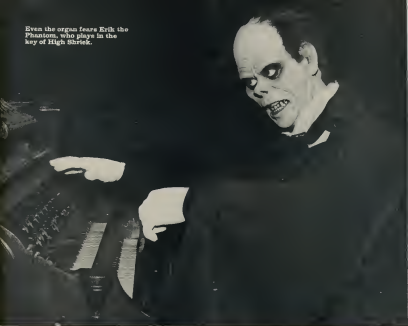
Share a rat?

Sit within fitting distance while he holds court with the dislikes of Frankenstein's Monster & His Bride, the Incredible Hulk, The Mummy, The Phantom of the Opera? Plus two brides for himself?

H m m m ?

Well, I've been there...in the courtyard of Castle Dracula. (The only other person I know who has a courtyard is Hazel Court, who played with Vincent Price in THE MASQUE OF THE RED DEATH and Karloff, Lorre & Price in THE RAVEN.) I was

Even the organ fears Erik the Phantom, who plays in the key of High Shriek.



there last Friday the 13th of June, perhaps a little too close for comfort. But if you'd like to feel uncomfortable too-read on!

#### DRACULA'S DISCIPLES

It was all part of the Master Plan conceived by Universal Studios Tour to unveil their gnawest attraction. The grueprints had been rat-fied, the arrghitecture undertaken, the Castle constructed, and now the time had come for all the world to visit.

This world & the next.

Oh, the customers might be a little stiff (well, would you rather be a *big* stiff?) for a few months from the stretching on the rack as performed by Dracula's able-bloodied manservant Renfield but, as the Marquis de Sade always said, "There's nothing like racking up a good performance." And Renfield adds: "Come, come, don't be a crybaby-it only hurts till you die."

You may think it's stretching things a bit but I swear I saw one 4-foot boy stretched till he was 8 feet tall.

Casketball, anyone?

**ALL'S FEAR IN LOATHE & WAR**  
The full page ad for CASTLE DRACULA



Renfield, in the person of Ron Jarvis, emerges from the Beast Cellar.



8 feet comes in handy. Or is that stretching things a bit?



The Mummy & Friends. That's Verne "Kharismatic" Langdon on right.

dominating the *Los Angeles Times* media section proclaimed:

*Once you walk thru the castle doors of the Prince of Darkness you will become his helpless plaything. A mesmerized object of Dracula's amusement: to tantalize...to terrify...to torment.*

The ad exaggerates slightly: He doesn't actually inflict indescribable mayhem & monstrous murder on every one of his victims (the amphitheater fits 2500 comfortably—also 2500 uncomfortably) but even the Epitome of Evil can only do so much carnage in 22 minutes. Which is the length of time one spends with him.

All in all, however, there's enough terror on tap to keep even the most jaded fan fanning his (or her) (or its) fevered brow. And it doesn't matter the height of your brow: high or low. When Dracula declines wine and requests of Renfield instead to "get me a fresh drink...nice and...warm", the obedient, toadying little toad leaps like a leapfrog into the audience, an empty tumbler & rubber tubing in hand, yanks some unsuspecting unfortunate (in this case me) from his seat, tosses a whammy line—"Sorry about the tubing but I'm fresh of out leeches"—then proceeds to "stick" the tubing in the victim's neck while "blood" spurts out the outer end of the tubing, filling the glass to the brim with a reddish-brown liquid that isn't, well, Brim!

Please don't ask me to tell you about the part in the show where Renfield eats a live tarantula: I have a weak stomach and how he manages to munch on those 8-legged snacks I'll never know. But I can tell you the people who depend on selling insecticide for a living wish he'd bag off.

#### DRACULA IS SPECTACULA

All I know is, for my money (I was carrying travelers' checks from the First Bank of Transylvania) the CASTLE DRACULA show is the best part of the Universal Tour.

I'll never forget it.

And I'll want to see it again & again.

As, I'm sure, will you.

The Creative Consultant on it was none other than Verne Langdon, a name long familiar to readers of FM. A man of many talents, Langdon carries a number of professions around in his back pocket and is capable of slipping into one in much the same facile manner as Clark Kent switches into his Superman garb.

He plays the meanest piano since Torquemado gave lessons during the Spanish Inquisition.

He masterminded the Decca record album classic *An Evening with Boris Karloff & His Friends* and other hits include *The Phantom of the Organ & Poe with Pipes* (narrated by John Carradine).

#### "JULES" VERNE LANGDON

On any given day you'll find him nearly asleep in the cushy back seat of an elegant ebony limousine, en route to a recording session, meeting over coffee with Danny Kaye at the entertainer's posh Coldwater Canyon home or arriving exactly on schedule for the big opening day of CASTLE DRACULA at Universal Studios Tour, svelte if





Three Draculas for the price of one! Center, Tommy Baker as the Thirsty Count; in the inserts, Don Woren & Bernard Beldan--famous for inserting their incisors in nubile necks!

perhaps a bit groggy, wearing a black velvet jacket, imported black silk shirt and tie, with circles to match under his eyes.

Langdon explains, "I didn't get much sleep last night. In fact, I didn't get much sleep last year!" When asked if he always travels in a limousine he answers in a black velvet voice, "Only if I have to leave the house".

"The house" is a secluded 2-story redwood in rustic, er rustic, Laurel Canyon, which he leaves daily to wear one profession or another.

"What can I say?" He says to no one in particular. "You spend your entire childhood worshipping people like Bela Lugosi, you wind up like me, tired all the time, sleeping in the back seat of cars, living in a place like this with one of the most beautiful views in the world, eating the most expensive food money can buy!"

He laughs heartily, knowing he almost had us there. "But here it is, Friday the 13th, I was up editing until nearly 3:00 this morning, now it's 8:00AM...that's what time they asked me to be here...and look! Do you see anybody else?"

By 9:00AM most of the group has assembled and they join Verna in waiting until the special effects men finish building the torture rack so they can rehearse one last time before the press breaks down the barriers to Dracula's abode.

"OK, are we about ready to go?" he wonders aloud.

Someone goes over to the men who have been awake nearly 4 days & nights straight and asks if they'll be done soon. This is not a good question and only a hasty retreat averts the full blown outbreak of World War 3, live, on stage at CASTLE DRACULA. "Where's a policeman when you really



Once they were tourists in the audience, now the tourists have been trapped into appearing as Frank 'n Bride.



Two girls from the audience kidnapped & vampirized as bridesmaids for Dracula's wedding.

need one?" Langdon cracks, and the tension is somewhat eased, save some morbid mutterings of the special effects man in charge.

Eventually they finish and the cast takes over the stage for one of the roughest dress rehearsals ever.

### THE FLOODGATES OF FEAR

Then the floodgates open and it's showtime!

The creepy chords of an eerie organ thunder down from some hidden loft and soon lightning & deafening peals of thunder shake the very foundation of CASTLE DRACULA and rattle your bones.

We hear the haunting DRACULA theme (decomposed by Langdon & Robert as played by a 36 piece orchestra.

The musty velvet drapes of the Phantom's opera box part and Erik delivers his sermonette:

"Silence, Mortals...you dare to enter this sanctuary of the Prince of Darkness-King of the Vampyres-Lord of all Undead-Count Dracula!"

Metromedia describes the show as: "Campy enough to have been written by Mel Brooks. Audiences love it, alternating between looks of shock & amusement."

NBC's reviewer calls the show "A colossal extravaganza of special effects, robots, computer animation & live actors playing undead ghouls. It's not only a tourist attraction but a tribute to the monsters that first made Universal famous. For monster fans it's simply something to die for!"

### HOORAY FROM RAY

According to Langdon, Science Fiction genius RAY BRADBURY saw the show and thought it "wonderful!", an accolade Verne prizes dearly as BRADBURY is one of his idols. "He appreciated the complexity of it all," Verne relates, "and like anyone into the future as much as Ray is, he was intrigued by the robots & animated effects."

### RUR=ROSSUM'S UNIVERSAL ROBOTS!

The robots, by the way, are incredible! Everything from The Phantom of the Opera (and his orchestra!) to bats, rats, a falling gargoyle and even Dracula's incarnation as a snarling wolf, all brought to life by the gifted Alvaro Villa & his staff of computer wizards. Credited with, among other things, infusing electronic life into Walt Disney's startling Abraham Lincoln figure, Villa's skill at animating *The Battle of Galactica* for Universal's Tour earned him an encore at CASTLE DRACULA.

Verne Langdon says of Alvaro, "If God had wanted the Earth populated with robots instead of people I am confident He would have contracted Alvaro Villa to do it!"

The Creative Consultant continues: "It's obvious that Universal has spared no expense with this project so naturally the enthusiasm from everybody involved is 150% over total."

It is evident from Verne's own enthusiasm that he is impressed. "Any company the size of Universal Studios Tour is bound to lose the personal element of employee-management communication but Jay Stein & Terry Winnick will never allow this to happen."



He's mean, he's green, and he can be seen in up to 8 shows daily. Bob Felt as The Hulk.

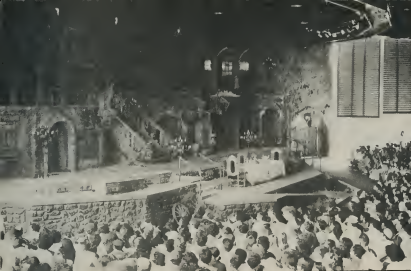
Always one to acknowledge talent, Langdon has lavish words of praise for CASTLE DRACULA's staff. "Our cast is excellent: Tommy Baker, Bernard Baiden & Don Woren each personify DRACULA; Michael Immel, Ron Jarvis, Thomas Mann & Mike Muscat are thoroughly RENFIELD now & forever; and those INCREDIBLE HULKS Bob Felt, Jake Steinfeld & Ted Wood out-Ferrigno Lou!" (Rumor among Tour gossips is that the three Hulk impersonators will soon release their first record, a single version of "It's Not Easy Being Green".)

An expert on the art of makeup, Verne Langdon says of the show's makeup artists: "Tops! All up & coming artisans in the World of Makeup. Some of this crew worked with me on THE LAND OF A THOUSAND FACES makeup show—JOHN GOODWIN was the show's host, DAVE QUASHNICK worked in the lab and so did MARK SIEGEL.

And DAVE MILLER was a FAMOUS MONSTERS reader who spotted the article on the



Don't look now, Renfield, but Mike (Larry Talbot) Immel is about to wolf you down for dinner.



Cold & dank, musty & rank--and those are the GOOD features of Castle Dracula. Audience warms up to chilling performance.



Mike Muscut as Renfield the rat-catcher makes no bones about appearing with Whitley Skeleton (Red Skeleton's brother.)

THOUSAND FACES show, visited the Tour and introduced himself to me. That show opened 4 August 1975. Almost 5 years later GOODWIN has extended his talents to Lab Man, creating masks for the show while successfully defending his Heavyweight Show Host Title by supplying the recorded voice of Erik, the Phantom of the Opera. DAVE QUASHNICK joined up with MIKE McCracken & makeup artist/associate director TOM KELSEY to DESIGN THE MAGNIFICENT makeups & appliances. Later in the week at the gala party Universal Studios Tour hosted for all involved with the creation & execution of CASTLE DRACULA, Terry Winnick summarized his feelings by revealing "Of the 17 projects I've been involved in creating for Universal Studios Tour, CASTLE DRACULA came together more smoothly than any, due to the great talents & attitude here tonight."

As one of the newspaper ads for the new attraction confides in bold type: **WE JUST SPENT \$3,000,000 TO MAKE YOUR NIGHTMARES COME TRUE!**

To that I can only say, maybe you spent 3 million, Universal Tour, but it looks more like a "10"! A Standing Ovation to you for making our daymares come true and an eternal vote of thanks from each & every DRACULA devotee living (or dead!) for bringing the Prince of Darkness home to Universal; may He never rest in peace there!!!

END

# WARREN POSTERS



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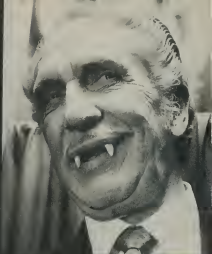
To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

# hold onto your seats, it's **RARE TREATS**

**T**HE TREASURE TROVE OF IMAGI-MOVIES is the title of a hardcover book of Rare Treats by your editor, a volume due to be published before this year's end showing you the Cream of the Crop of the unpublished fotos in the Perry Files of 125,000 Sci-Fi & Supernatural Stills. In the meantime, we show you some of the Cream of the Crop in this latest instalment of FM's exclusive continuing feature, **RARE TREATS**.



A onesheet from the 1931 **FRANKENSTEIN** sold to a collector several years ago for a thousand dollars. How much more rare & valuable, then, the Gigantic French Poster owned by David Delvalle of Hollywood, who shares a portion of it here with FM's readers. Watch a future issue for a revelation of the entire poster!



Bel Lugosi's protegee Carroll Borland in a dramatic Studio Portrait of her as Luna the Undead in **MARK OF THE VAMPIRE** (MGM 1935).

Vincent Price sings "I'm Getting Senti-Dental Over You" in the "Tooth or Consequence" number in the forthcoming **MONSTER CLUB**.

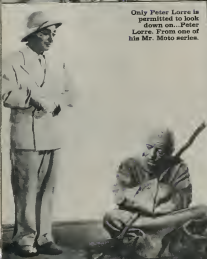


William Hartnell as DR. WHO in the episode known as "The Sea of Death", taking place on the planet Marinus, far beyond the Milky Way, an alien world half Utopia and half Dystopia where dwells an evil scientist named Arbëtan.

The Maestro (RAY HARRYHAUSEN) at work maintaining his reputation as "The World's Greatest Animator"



Only Peter Lorre is permitted to look down on...Peter Lorre. From one of his Mr. Moto series.



Johnny Eck, one of the Stars of the Legendary FREAKS, is Alive & Well and celebrating his Birthday in August.





# WARREN MAGAZINES

## THE NEW AGE OF ILLUSTRATED EPIC ADVENTURE IS READY FOR DELIVERY NOW!



**VAMPIRELLA #10:** Epic illustrated adventure with the greatest comic book heroine known to mankind. Scribbles with the latest adventures of this fabulous supernatural legend. Vampiella #1 Plus, epic tales of Pentia, psychic St. Knight, and sensuality of the Foal!



**ROOK #1:** Exciting epic adventure as the Master of Time, Rook Dene, swashbuckles from the far future to the distant past. In this issue "Cattle Meets the daughter he never had. Also included are the incredible Joe Guy and the fabulous barbarian Volant!



**1994 #1:** Sizzling with sex, lies and sensuality in every hot issue! "Tempt To The Last Love of Fantasy P. This week! "Chlor with delight as Chlor undulates through a new adventure! Let your mind boggle with the epic adventures of Mad Planet and Lone Wolf!



**EERIE #120:** Mind boggling adventures in deep, deep space with Aud Kazzish, the Hero of the Milky Way. Plus more thrilling tales of the barbarian world Haggard! Don't miss the scolding new series of voodoo, The Mist, Plus, the incredible Giza battles Bishop-Daniel!



**CREEPY #126:** Spine chilling horror as monsters, werewolves and demons cavort across the pages! Mind boggling tales by Lewis and Cull! Hair breaching artwork by Salvador, Arnold, and Kline! Bring to life the one and only Hot Subliminal Parasite & more!



**FAMOUS MONSTERS #172:** Who else but FM would dare to bring you a Mario, a Fend and The Scooby Man all in one blood curdling issue! Ah, but there's more! Reviews of Scanners, Wolf Hall and The Incredible Shrinker! Watch Them and a monster gallop!

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## ACTION ATTACK WARRIORS



### ZOARK ACTION ATTACK WARRIOR

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THE EMPIRE STRIKES BACK

1981 CALENDAR



## THE EMPIRE STRIKES BACK

### 1981 CALENDAR

1981 EMPIRE STRIKES BACK CALENDAR 12 fabulous 12 1/2"x13 1/2" full color pictures from the best movie of 1981! Also included is a full color poster of the battle on the ice planet Hoth between rebel forces and those of the Empire! Calendar is 24 1/2"x13 1/2" in full blazing color! Included are the mystic Force, Darth Vader, a saber fight between C-3PO, Vader and Luke Skywalker, Princess Leia, Han Solo and all your favorite droids! Don't miss this calendar! #25038—\$4.95



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### CREEPY CASTLE



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**WEREWOLF KIT:** If you dig the life of a werewolf, then this is the kit for you! It contains 10 black claws, red large which fit over your school teeth, a genuine bearing & a can of scar-stuff for making a new werewolf's nose! Here's your chance to look like wolf-man! #28084—\$1.40

## NEW CORBEN POSTER



**CORBEN POSTER:** Incredibly colorful! Corben bursts forth in this huge new 18" x 27" poster from the November series! This is one of the scariest person of the carnal combat! Printed in the latest colors available today, will add any type on the artwork whatsoever! #28044—\$2.95

## 2 Terrifying New Paperbacks!

# Invasion of the Body Snatchers!



**INVASION OF THE BODY SNATCHERS** Jack Finney's classic is one of the most chilling and horrifying S.P. books ever written! Aliens land in California and begin to take over humans one by one. Can the people take over the world? The movie was voted the best American movie of 1978! #21303—\$1.95



**INVASION OF THE BODY SNATCHERS FOTONOVEL** From the film that was voted the best American made film of 1978, every thrilling moment in 250 color scenes all with the original director! Leonard Nimoy, Donald Sutherland & Brooke Adams star in this film version of Jack Finney's tale! #21373—\$2.50





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# FAMOUS MONSTERS

## BACK ISSUES



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# CONAN

## THE INCREDIBLE BARBARIAN IS BACK IN PRINT!



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# GRAVEYARD EXAMINER

#84

**CREATURE  
FEATURES**

DEAD-LETTER EDITION

\*\*\*\*\*  
**FINAL**

EDITOR, JEFF ROVIN

## SHOCKRONYM

This month's shockronyms are by Stephen Sigmars of Vancouver, B.C., Canada (SUPERMAN) and with a handful of submissions, Jim S. Hart of Jacksonville, NC. All are very original—

Stand Up Performer	Galacta Adams Leads	Battle All Terrors	Animal Larking In
Ever Rescuing Morning	AB Citizens	Malevolent Ant	Everyone's Nightmares
And High	Through Isolate Cylon Attacks	Neatly	

Keep these submissions coming in; we'll print the best of them.

## CRYPTIQUOTES

One of the most popular features in FM's nearly 23 years of publication are our quote outtakes. These snippets feature famous dialogue from monster or SF films—and ask our readers to guess who said 'em to whom. In response to your many letters, herewith is an all-new batch of lines. Answers are below.

1. "You've got me? Who's got you?"
2. "Attention. The engines will explode in sixty seconds."
3. "It was going to make expression!"
4. "They can fly rings around the moon, but we're years ahead of them on the highway!"
5. "Out there. Thatway!"
6. "From the land beyond beyond, from the world past hope and fear, I bid you gentle now appear!"
7. "Gibbs—you're an idiot!"
8. "Is that a polite way of telling me I'm under arrest?"
9. "Open the god bay doors, Hal."
10. "IT'S ALIVE!!!"



FAMOUS MONSTERS #77, March, 1983. Harryhausen's Cyclops from THE TEN THOUSAND SPARKS ON THE COVER. Once again, no SE. But plenty of items in the March! After:

\*The third big issue of MONSTERS OF THE SCREEN was available. The two magazine devoted to monster movies was still being published after two years! Other favorites of the market were included MONSTER SCOP, LITTLE WORLD, MONSTERS SOCIETY, MONSTER JOURNAL, ALIEN, GIGANTS UNLIMITED, HAUNTED, CHALLENGER OF THE SCREEN, THE CANNIBALIST ROOM, and ENKORON. The latter magazine, devoted to ENKORON, was discontinued only two years ago!

\*Creature Clubs which FM's readers should join included THE WEREWOLF SOCIETY, THE INTERNATIONAL GORILLA FAN CLUB, WOLF MONSTERS, BANQUET'S CASTLE CLUB, VINCENT PRICE FAN CLUB, MICHAEL BIEBER FAN CLUB, ANTON DIPIPPI FAN CLUB, and THE COUNT BRACULA SOCIETY OF CONNOISSEURS.

\*Among the various items up for purchase: THE EN-ENCLOSURE-PEDIA, an index of hundreds of fantastic films, including photographs, casts, etc., all for \$1.95 (an autographed photo of Karlito for the film, here "NAT" also will be appreciated in value), and films made to YOUR specifications by Cosmebe Productions of North Miami Beach, Florida.

## LON CHANEY SHALL NOT DIE!

Two more poems in tribute of Lon Chaney, on this sad 50th anniversary year of his death.

Five decades ago he passed away,  
Leaving on this world a magnificent array  
Of many of the greatest film legends one could ever see;  
Of horror and magic and mystery,  
In his elaborate make-up box,  
Were many of the things he used for stunts  
But he also was talented in voice and acting and character;  
In these fields he was no creature,  
From Gus Arnheim to Erik,  
From crippled men to Jewels,  
All with style and finesse and all done superbly—  
But most and best of all, done by the great Lon Chaney!  
—James Woodward, Seabrook, CA

Age 13

(Note: the following tribute incorporates several of the films of Lon Chaney, which are capitalized.)

BY THE SON'S SAWS  
Shine a melody  
WITH THE GIFT SUPREME  
Of capturing  
THE THREADS OF FATE  
Of human existence,  
With his DISCORD AND HARMONY  
Lon Chaney Jr., embarked on  
THE TANGLED HEARTS  
Of all movie lines  
WEST OF ZANDRAS.  
—Frank Lucka, Mount, Pa

## WING KINGS

Can you guess the names of famous flying monsters from the clues provided? Answers below.

1. Jason's twin terrors
2. Space bird.
3. Deal pterodactyls in Japan.
4. Two-headed feathered fiend.
5. Tri-headed barn in fireball.
6. Arctic beast.
7. Was a caterpillar first.
8. Invis's stinger.
9. Menno's honeycomber.
10. Hitchcock's beaked buffal.

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# MONSTER FILERS

The first submission for this month is from  
Tan Yu of Canton, PA

## SAUROX

Saurox is a creature from the planet Jupiter. It came to earth roughly one million years ago, when the Javelin's spaceship crashed in a glacier during the Ice Age. Saurox was trapped in the ice and fell into suspended animation. When the earth began to warm again, and the ice crevassed back to the North Pole, Saurox went with it. Nuclear tests in the arctic released him.

Saurox is presently on the loose in the world, killing in order to survive, eating people or animals or anything that is handy. He is thought to be flightless, having killed a bear and wearing its fur to stay warm, since Jupiter is colder than earth.

Saurox stands eight feet tall and weighs 350 pounds. His yellow scales come to earth on occasion to search for him, which is why we see UFOs in the skies.



The second creature this issue was created by  
Ferdinand Bruno of New York, New York

## TOCS

Toes are very rare creatures.

They are only found in the dark caves in the middle of the earth. Most of the time Tocs just lie incoiled. They won't attack a person unless they are bothered. They are friendly little creatures. When they find somebody lost in the caves they will guide them to safety. They cannot talk, they make sounds only they understand. Tocs once ruled the earth but had to move to the center of the earth for warmth.

People cannot tell how long they live. Tocs only eat snakes and dead roats. They live near streams that flow through rocky caves. Tocs see in the dark and their eyes are red. Their skin is grey and very soft like fur. They can hear 3 miles away.

Their babies are born from eggs. A female Tocs only lays one or two eggs at a time. When a Tocs gets too old, he is taken to a place where he is buried. After they are killed, Tocs are buried in a secret cave. Only the Tocs know where these secret caves are located. No human has ever been able to find one; everywhere they try, they get lost.



The final entry this issue is from Karl Kettinger of  
Melrose, Michigan

## STICKY FINGERS

The Sticky Fingers people are from a galaxy in Ursa Minor. They were forced to come to Earth because their planet, Koob, was under a great drought.

The morning on their head and chest tells that their planet is surrounded by seven moons. Their bodies are frog-like and their skin needs moisture all the time or they will dry up and die. After searching for a planet like their own, Earth was the closest. The Koobs so they began the long journey to Earth. The whole crew of Sticky Fingers was only about 200 because most died during the drought. They are now living in an Amazon rainforest because that was the closest to the climate on Koob.

The Sticky Fingers weapon is known as a Tri-Spike. They use it for killing small birds and animals for food. They live in the high trees, but came to the ground searching for food. Their suction cup feet and hands help them climb up the trees to hide from other enemies.



# THE PRINTED WEIRD



It's the horror tie-in novel of the year! Following the hugely successful OMEN in **SANITEN**, OMEN II is THE FINAL CONFLICT OMEN III, a new novel from Signet Books. Based on the final film of the terror trilogy, THE FINAL CONFLICT, OMEN III was written by Gordon McMill. What happens to the devil's son in this chapter? Now he is a young man in charge of the Thor Industrial empire—and the President of the United States appoints him to the post of Ambassador to Great Britain, a post his supposed father held in the first tale. The son fly in the omelette: a budding love affair with SEC journalist Kate Reynolds. Like the first two novels, THE FINAL CONFLICT, OMEN III, is a sure best-seller!



A novel to back up the

## the LEGEND of the LONE RANGER

a tie-in to another popular film, the upcoming retelling of the western epic. The novel, like the film, will be released in June. The tie-in was written by Gary McCarthy. This one's true Salomone, the people who brought you STAR WARS.

# THE HORRORWORLD REPORTER

## ARE YOU CRAZY?



People might say you are if you told them you want to meet the incredible Hulk. Then again, the green-skinned gargoyleman is not such a bad fellow. Just look at the expression on the young man in the photo. Does he look uncomfortable?

Scared?

Wishing that he were somewhere else, like under the covers in his bed? You bet he does!

But this Hulk is harmless, one of the co-stars of CASTLE DRACULA, a new attraction that is a part of the Universal Studios Tour in Hollywood. It's a live stage presentation which also stars Frankenstein, his bride, the Wolfman, the Mummy, the Phantom of the Opera—and of course, Dracula himself. And the Hulk, with whom Brad does battle.

More extensive coverage of this exciting attraction appears in this very issue of FAMOUS MONSTERS.

## SUPERMAN II A SMASH!

The GE has had a sneak look at what is sure to be this summer's blockbuster movie, SUPERMAN II. It is, in a word, colossal!

The first SUPERMAN film was fun and exciting, but this sequel must be seen to be believed. The special effects, shaky in the original, have been oil-buffed perfected in the sequel. Most of the shots are flawless! And there are so words which can accurately describe the battle between Superman, and the three Kryptonian-villains seen briefly in the first film. The red-dots all have super-powers, and Superman takes the wicked one on—in the very heart of Metropolis! They throw each other through skyscrapers, rip off the top of the Empire State Building, hurl buses and cars at one another, and use powers ignored in the first film, such as super-breath and heat vision. Not that the rest of the film is boring: far from it! The opening scenes, when Superman saves Paula from an atom bomb blast, are spectacular, as are segments set in outer space, the Fortress of Solitude and at Niagara Falls. Watch FM for more coverage of this epic film.



Christopher Reeve telling to FM about SUPERMAN II. Watch for interview!

## KONG-SIZED MUPPET THOG



King-Kong sized Muppet Thog tramples his way into "The Muppet Show" when guest star Loretta (Warhol) Swit sings "I Feel The Earth Move." Lorretta, the star of "M\*A\*S\*H," barely does find the earth "move" as a consequence.

In relationship to Thog, Lorretta is the size of Fay Ray, and in the manner of King Kong, Thog picks her up and holds her in his hand. Adding to the excitement, an airplane whizzes around Thog's head.

## SINCE 1958...

FM's been saying that fantasy, horror, and SF were all big business. Now, Hollywood is listening. And to the film industry's glee! A look at the top 100 films of last summer reveals a healthy number of fantastic pics—more than any other genre, including musicals, westerns, war films, and the like. Among the biggest hits of last summer were THE EMPIRE STRIKES BACK, DRAGONED TO KILL, THE DOGGY MAN, KANARU, NERIE DOES BANANAS, THE HARBOR, CLOSE ENCOUNTERS OF THE THIRD KIND, BATTLE BEYOND THE STARS, THE FRENCH PLOT OF DR. FU MANCU, ON HEAVENLY DODG, and THE FINAL COUNTDOWN.

Let's see if this summer's big hits surpasses these of last year.

## OUTLAND!

Hard as the heels of its fantasy film THE AWAKENING and ALTERED STATES, and with SUPERMAN II in the wings, Warner Brothers is rushing a new SF epic for release. This one, originally announced as EEN, is now called OUTLAND. Seen Century stars as the Federal District Marshal of the mining colony located on a volcanic moon of Jupiter. This setting serves as the basis for a film described as HOW WOOD is space. Peter Hyman directed from his own screenplay. Costarring are Peter Sarsie like Mosler of YOUNG FRANKENSTEIN, James Skilling, Kika Markham, and Clarke Peters. It will be released in May, with an informative article appearing in the next issue of Famous Monsters. A month later, Warner will release THE WOLFEN starring Albert Finney, which is a horror story set in New York. Michael Wadleigh directed, the screenplay based upon the novel by Whitley Strieber.

## CLASH NO CLASH

In an historic "first," animators Ray Harryhausen and Jim Danforth have teamed up on a motion picture. Harryhausen is way behind on the animation for his forthcoming epic CLASH OF THE TITANS. Because all of MGM's licensing and advertising is geared to a June 1981 release, Jim Danforth has flown to Ray's studio in England to help him along in the animation. Danforth's story was included JACK THE GIANT KILLER, a film inspired by the success of Harryhausen's THE SEVENTH VOYAGE OF SINBAD. In a telephone interview with FM, CLASH producer Charles Schneer told us that he is thrilled to have Danforth, who arrived on the scene early in September. "We hope to see a relationship like Ray had with Walter D. Read," Schneer commented, "with Ray growing Jim to take over if he ever retires." Schneer also says, in answer to the many rumors which have sprung up, that Danforth may handle the next animation film SINBAD ON PAROS by himself, while Ray is involved in another project. CLASH OF THE TITANS is for MGM, SINBAD ON PAROS for Columbia.

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## FANG MAIL

(Continued from page 4)

### WANTED! More Readers Like



BRIAN FITZ-GERALD

### CURT COMPLIMENTS & COMPLAINTS,

### BRIEF ANECDOTES

### REBIRTH OF GODZILLA

has been scrapped in favor of a film called GODZILLA VS. THE DEVIL --PARKER ANDERSON, PRESCOTT, AZ. I thought I subscribed to a magazine about famous monsters but lately I seem to have been getting infamous friends, from Jack the Ripper to Slash Gordon I abhor gore --HOMER SANSANG, Washington, DC. I still get a great deal of enjoyment thumbing thru my old "dog-eared" copies of FM--LOUIS D. ANTONICELLO, Jersey City, NJ. This is my 19th letter. Please print it --RENE OUTERROIL, Houston, TX. You can count me as BAT-LESTAR GALACTICA FAN #1 of Canada --KENDRICK L. HULL JR., Lowerme Saville, Nova Scotia. Is there any truth to the rumor that the feature on THE INCREDIBLE SHRINKING WOMAN was anonymously written by a famous shrink in Little Rock?--SIGMUND FREUND, Big Bluff, AZ. You can tell Don he can beat his bottom Dohler I won't miss FIEND after the preview in FM 172.--NATHANIEL BLOCK, Waukegan, WI. MOTEL HELL! In your chopping bag of hot gross puns, the only one you left out was "hamburger" --SLAVKO FORKAVICH, Pg Iron, PA. I was crazy about your article on MANIAC--DR. CAL E. GORY, Funny Farm, KY. I was sorry when I came to the end of THE FINAL CONFLICT. It sounds like a super flick!--MIKE A. QUINN, San Francisco, CA. "Vampires 3" made my blood run cold

July's bloodsicles, anyone? --RICARDO SHOFIELD, Leon, Mexico. All fans of DARK SHADOWS (and we are legion) thank you for the Rare Treat foto of Barnabas --MAL LUMOMBRA, Black Hills, CO. I never heard of the film THE LOST ONE. The foto of Peter Lorre in it was indeed a Rare Treat --ELIA C. AMKSI, Laurel Canyon, CA. It's great the way FM has managed to stay at relatively the same price lately while so many of your competitors charge from \$2.25 to \$3 an issue --DAVID PLINER, Hillsboro, WI.

### WANTED! More Readers Like



BRUCE BENZING

### FRANK & DRAC ARE 50

50 years have now passed since the release of those progenitors of the popular horror film, DRACULA with Lugosi & FRANKENSTEIN with Karloff.

50 years since that uncanny Hungarian gentleman donned cape & cloak before cameras at Universal Studios and uttered the immortal lines "I am...Dracula. I bid you welcome" under the direction of the late Tod Browning. One-half century since the kindly William Henry Pratt suffered & sweated under the now-legendary makeup of Jack Pierce to elicit from audiences past, present & future deserved pathos & respect for the classic creation consisting of countless cadavers' cutup contents (how's that for alling alliteration, Ackermonger & associates?) [Afs well that ends well--AAJ] I'm offering the heartfelt plea that FM will pay proper tribute to this double anniversary in its 1981 issues

GRIFF HEATH  
Snow Hill, NC

You may depend on it!

### THUMB FUN!

I've noticed that from 1958 to the present you have referred to Godzilla's hands as "paws", a gross error. Note the pictures on pages 47-56 of FM #35 and you will see that Godzilla has 3 fingers & a definite thumb. Furthermore, he has the ability to grasp. He is shown holding a building, an airplane, a human being & a railroad car. Therefore, with ability to grasp and a definite preaxial digit, Godzills has not paws but hands.

I've also noticed that his size seems to change from one scene to the next. For example, on page 55 of FM 35 is a picture of Godzilla chewing on a train. Assuming that each car is 40 feet long and is 1/5th of Godzilla's height, he would be about 200 feet tall. However on page 53, Godzilla is now about 25 feet tall. Has he gotten smaller or has somebody been tampering with the foto?

Also, on page 54 Godzilla's left foot has an extra digit on the inside, making a total of 4. However, in later films, this 4th toe seems to disappear.

T.R. MONTAGUE  
Upper Darby, PA

### WANTED! More Readers Like



TRACY BEAVEN

### "K" RATINGS

I am writing a request. Please, when you do an article on upcoming horror films, please indicate what their ratings are. Also let us know if they have any series of love & nudity. I ask this because I recently saw FRIDAY THE 13TH and boy was I fooled! It would have been one of the scariest movies I've ever seen if it wasn't for the nudity. Please, I don't want anything like this to happen again, so please answer my request.

JOHN MILLER  
Bluefield, VA

### A FENPAL FROM PORTUGAL

I am a 14-year old boy who was born in Akron, Ohio. From the age of 2 1/2 to 8 I lived in Buenos Aires, Argentina, where I saw countless horror films. However, I have forgotten which films I saw. I only remember 8 certain films, including THE FLY, THEM! & THE CREATURE FROM THE BLACK LAGOON.

Then I came to Portugal. Would you believe that in the last 6 years I have lived here, only 10 horror films have been shown on TV? KING KONG (1933), SON OF DRACULA, THE CAT PEOPLE, NOSFERATU (1922) & METROPOLIS (which unfortunately had to miss were 5 of these 10 films. Luckily, there are movie theaters nearby so I have no fear of missing the modern horror & sci-fi classics (e.g. STAR WARS, SUPERMAN). Also, I get to go to the USA once a year for vacation in the month that I'm there. I see quite a few horror movies on late-night television.

Anyway, here I was in Portugal, feeling deprived of learning more about horror movies. I had a whole bunch of horror movie books but I wanted more information on certain movies and also more information on the new horror movies. Then one day in 1978, I came across a magazine at a local store. It was called FAMOUS MONSTERS OF FILMLAND and it was issue 145. After purchasing & reading the issue, I instantly became a subscriber. (Even as I was buying the issue I had a feeling that I would end up subscribing to the magazine.)

What was the purpose of this letter? To show you how FM has helped my stay in Portugal and to compliment you and thank you for such a wonderful magazine.

MATTHEW BRUNSON  
Rua Antonio de Azevedo  
Coutinho 12  
Cascais, PORTUGAL

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